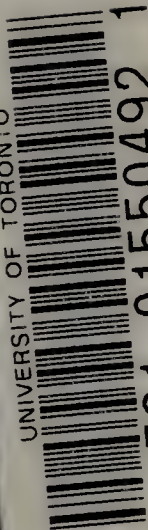
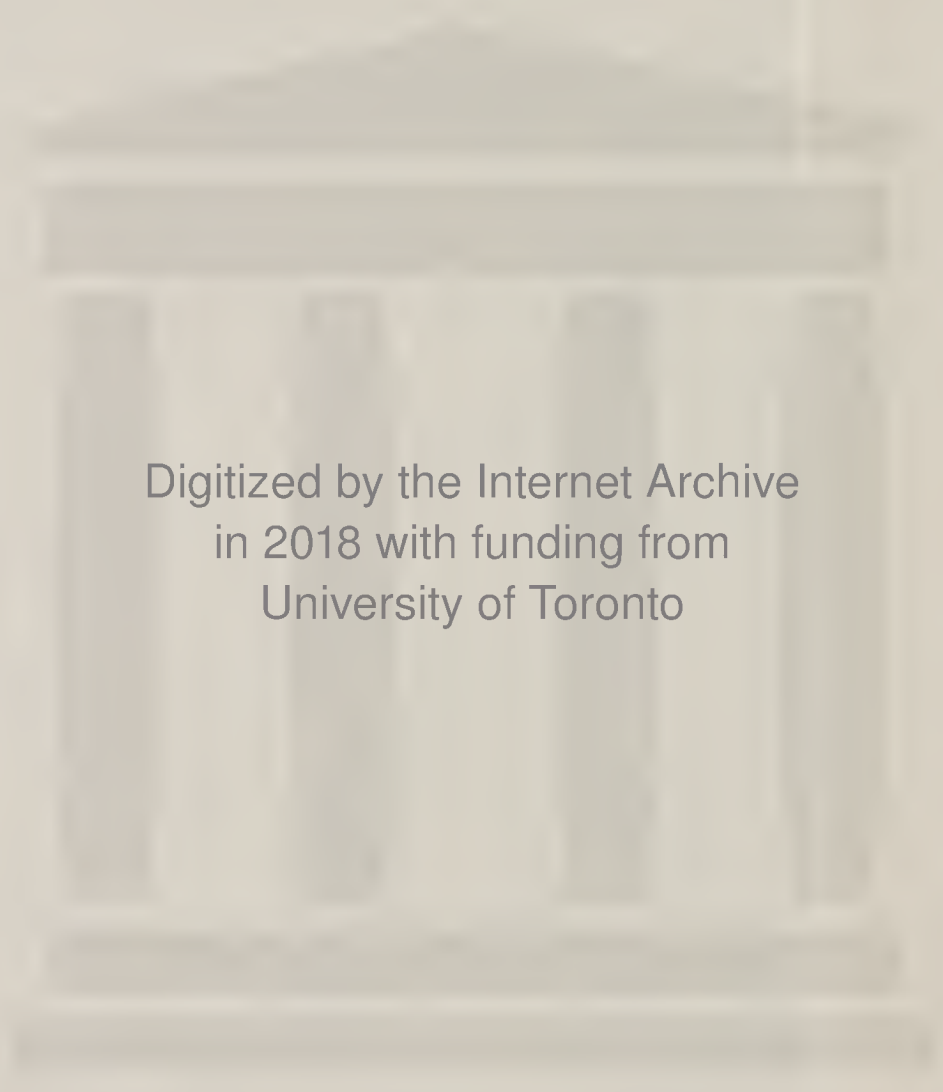


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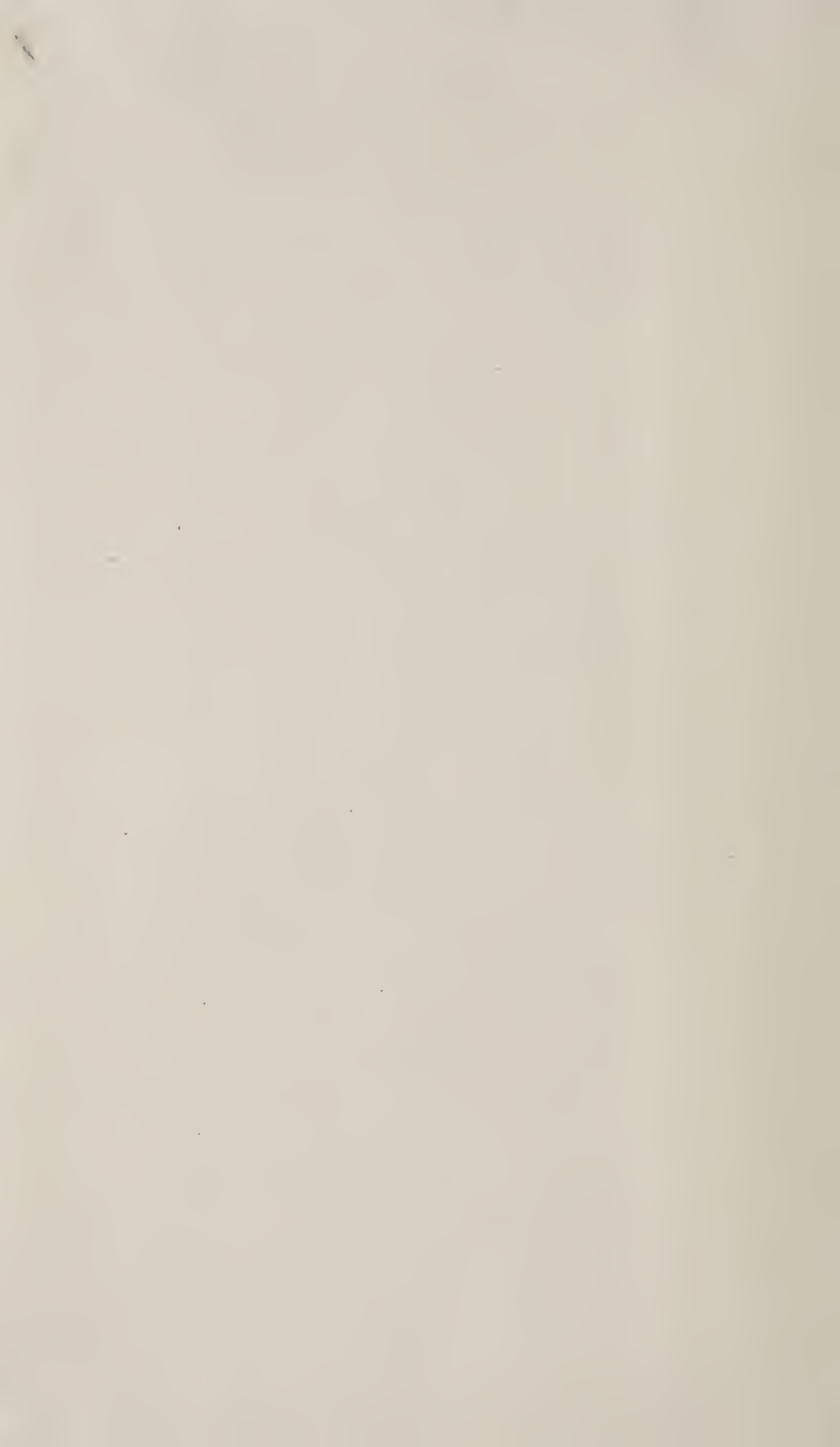


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Gilbert Norwood.



THE  
GRAMMAR, HISTORY, AND DERIVATION  
OF THE  
ENGLISH LANGUAGE

WITH CHAPTERS ON

*PARSING, ANALYSIS OF SENTENCES, AND PROSODY*

BY THE  
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## P R E F A C E.

IT IS COMMONLY ASSUMED that Grammar is a purely verbal science, in which the student is mainly occupied in learning definitions, paradigms, and rules of syntax, and that it is, consequently, far inferior as an instrument of mental discipline to natural history and experimental science. The mode in which it has been too frequently taught gives some colour to this view; but, rightly taught, grammar is as much a *real* study as botany or chemistry. Words are *things*, as well as the symbols of things, and are subject to definite natural laws—to laws of growth and decay, to laws of inflexion and syntax, to laws affecting their signification. The study of these laws affords room for just the same sort of independent effort as the study of physical science. The facts of language are still where the grammarian originally found them, and the learner may, under proper direction, find them for himself, classify them for himself, and reason from them for himself. It is obvious, therefore, that grammar affords room for original observation, for generalization, for induction and deduction, and that if it were taught in this scientific spirit, its value as a formative study would be very high.

The distinguishing feature of this Grammar is set

forth in the opening paragraph. Starting with the recognition of the fact that all the truths of which the grammar of a language takes cognizance are to be found in the language itself, the Author has everywhere invoked the co-operation of the student in the collection and investigation of those truths. The exercises are, for the most part, not mere echo-questions asking for the matter of the chapters to which they are appended, but questions based on specimens submitted for original examination, just like the specimens put before a class in Botany or Chemistry. These specimens have been carefully collected during a period of teaching extending over twenty years, and will be found to embrace most of the difficulties which the language presents.

The Author has paid special attention to what are generally called the 'exceptions' of *accidence* and *construction*, with a view to getting rid of them. The exceptions of grammar are not *infractions* of law, but instances of laws that, in accordance with higher laws, are becoming, or have become, obsolete. It is of the highest importance to the student to recognize this truth, and to narrow, wherever he can, the area of knowledge that still remains outside the domain of investigated law. Thus only can knowledge be rendered scientific. Much has been done of late years (notably by Dr. Morris) to explain the peculiarities of English *accidence*; the Author hopes that, by reference to the syntax of Old English, he has himself done something to remove the anomalies of English syntax.



The method of the Grammar is not exclusively inductive. Wherever it is possible the student is called upon to apply, in deductive exercises, the knowledge which he has acquired. Mr. Fitch, in one of the admirable lectures on Teaching delivered by him before the University of Cambridge, says, on the subject of text-books: ‘One good test of a grammar or delectus, or of a manual of any kind, is this: Does it, as soon as it has helped the student to *know* something, instantly set him to *do* something which requires him to use that knowledge, and to show that he has really acquired it? *E.g.*, if it explains a new term, does it require the learner soon to use that term? If it states a rule, does it give him instantly occasion to put the rule in practice? If it points out a new logical or grammatical distinction, does it challenge him forthwith to find new instances and illustrations of that distinction?’<sup>1</sup> The Author trusts that the Grammar now submitted to teachers and students will not wholly fail to give satisfaction under the application of this test.

The history and derivation of the language are treated at greater length than in most school-books, but it is hoped that the importance of the subject will afford a sufficient justification for the course taken in this respect. In tracing the derivation of words the student will take care not to be deceived by mere coincidences of form and meaning. Dr. Donaldson used to say to his pupils, ‘Whenever you come across an ingenious

<sup>1</sup> *Lectures on Teaching*, p. 84.

derivation, distrust it.' Every derivation ought to be supported, as far as possible, by historical evidence, by the known laws of phonetic change, and, in the case of words widely separated in form, by the intervening forms by which the root and the derivative are connected. The tracing of the changes of meaning which words undergo should be similarly conducted. The study of words in this rational way will not only lead the student to important conclusions in the science of language, but will bring him into contact with the sense-distinctions, the notions, the ideas, the thoughts, the feelings, the history, and the morality which are enshrined in words, and will prove a valuable discipline in the collection and investigation of evidence.

For the convenience of schools it is proposed to publish Parts I-IV. and Part V. separately: the former section under the title 'English Accidence, Parsing, Analysis, and Syntax;' the latter under the title 'The History and Derivation of the English Language.' These Parts will be complete in themselves, and independent one of the other.

The Author has had mainly in view the wants of young students, and more particularly of students in Training Colleges, the upper forms in Secondary and High Schools, and candidates for the University Local Examinations, for the Matriculation Examination of the London University, and for other public examinations. He desires to record his great obligations, in writing this Grammar, to the excellent grammars of Dr. Morris,



Dr. Adams, Dr. Abbott, and Mr. Mason, to Brachet's 'Historical French Grammar,' to the philological works of Archbishop Trench, and to the dictionaries of Mr. Wedgwood and Professor Skeat. The scholarly dictionary of Professor Skeat he has found invaluable. He has made a large use of the 'Anglo-Saxon' Gospels. Such Old English quotations as are not taken from Rask are drawn mainly from this source.

Teachers will render the Author a great service if they will kindly forward to him suggestions for the improvement of this Manual. He is well aware that a good text-book is the result of much elaboration; and, although he has had the advantage of long experience in teaching English, he is sure that he might derive much valuable help from the suggestions of teachers whose work has been of a somewhat different character from his own.

EVAN DANIEL.

ST. JOHN'S COLLEGE, BATTERSEA :

*March 3, 1881.*

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*NOTE TO SECOND EDITION.*

THE AUTHOR takes advantage of the issue of a Second Edition to thank reviewers and correspondents for many valuable suggestions. A considerable number of slight alterations have been made in the text, but none of such an extent as to prevent this edition from being used in class with the previous edition.

E. D.

*January 6, 1885.*

## CONTRACTIONS.

Dan.	Danish	M.E.	Middle English
Du.	Dutch	N.	Norse
Fr.	French	O.E.	Old English
Ger.	German	O.H.G.	Old High German
Gk.	Greek	Sc.	Scotch
Icel.	Icelandic	Skt.	Sanskrit
Lat.	Latin	Cog.	Cognate = of kin- dred origin

## PART I.

### ACCIDENCE.



#### SENTENCES.

1. ALL the facts with which a Grammar deals are to be found in the language to which the Grammar belongs; and it is in the language itself, not in books, that these facts are to be primarily sought. Grammarians do not impose rules on a language; they merely collect from the language rules already in existence, and set them forth in an orderly way.

2. If we take any paragraph of a book and examine it, we shall find that it is composed of a number of separate statements or utterances. These utterances are generally divided in print by a full stop, and are marked in speech by a falling of the voice when they come to an end. They are called **Sentences**.

In the following paragraph the sentences are marked off by vertical lines :—‘ Trade is stagnant. | The crops are drying up. | The sky is like brass. | The earth is like iron. | The peasants have commenced to eat the nauseous dogroot in lieu of bread.’

It is not always that sentences are so short as those in the foregoing paragraph. They may be enlarged in various ways, and extend to a considerable length.

3. A Sentence is a complete statement or utterance of a thought, e.g. *John walked home.* *Love thou thy parents.* *Did he wish to go?*

A sentence that contains an assertion is called an **Assertive Sentence**, e.g. *He went to town*; one that contains a command or entreaty is called an **Imperative Sen-**

tence, e.g. *Be kind to the poor*; one that asks a question is called an **Interrogative Sentence**, e.g. *Were you there?* one that expresses a wish is called an **Optative Sentence** (Lat. *opto*, I wish), e.g. *May we be happy!*

If we examine these sentences carefully, we shall find they each consist of two parts, viz. one relating primarily to some thing or person spoken of, or spoken to; the other, relating to what is said of, or to, that thing or person. The former part is called the **Subject** of the Sentence, the latter the **Predicate**.

(a) The Subject of an Assertive Sentence is the word or words denoting that about which the assertion is made; the Predicate is the assertion itself.

- (1) Gold is heavy.
- (2) To err is human.
- (3) He loves hunting.
- (4) That he is wrong is clear.

Subject		Predicate
(1)	Gold	is heavy.
(2)	To err	is human.
(3)	He	loves hunting.
(4)	That he is wrong	is clear.

(b) The Subject of an Imperative Sentence is the word denoting that to which the command or entreaty is given; the Predicate is the command or entreaty itself. The Subject of an Imperative Sentence is often not expressed.

- (1) Praise *ye* the Lord (Subj. expressed).
- (2) Go away (Subj. unexpressed).
- (3) Do *thou* likewise (Subj. expressed).

Subject		Predicate
(1)	Ye	praise the Lord.
(2)	['Thou' or 'ye' (understood)]	go away.
(3).	Thou	do likewise.

(c) The Subject of an Interrogative Sentence is the word denoting that concerning which the question is asked; the Predicate is that part of the sentence which relates to what is asked.

- (1) Lovest thou me?  
(2) Did your father go to town?

Subject		Predicate
(1)	Thou	lovest me.
(2)	Your father	did go to town.

(d) The Subject of an Optative Sentence is the word denoting that concerning which the wish is expressed; the Predicate is that part of the sentence which relates to the wish.

- (1) May he be prosperous!  
(2) Long live the king!

Subject		Predicate
(1)	He	may be prosperous.
(2)	The king	(may) live long.

Sometimes the order of the sentence is inverted; but whatever the order, the sentence must contain a Subject, expressed or understood, and a Predicate; e.g. *Him we sought in vain. Merrily goes the mill.*

### Exercises.

Arrange in parallel columns as above the Subjects and Predicates of the following sentences:—

1. John ran to the bridge. 2. He was present at the inquest.  
3. Oft on the dappled turf at ease I sit. 4. The stars of midnight shall be dear to her. 5. Low on his funeral couch he lies. 6. The praise of Bacchus then the sweet musician sang. 7. By fairy hands their knell is rung.

8. Then shook the hills with thunder riven;  
Then rushed the steed to battle driven;  
And, louder than the bolts of heaven,  
Far flashed the red artillery.—*Campbell.*



9. Her wing shall the eagle flap  
O'er the false-hearted ;  
His warm blood the wolf shall lap  
Ere life be parted.—*Scott*.
10. Now fades the glimmering landscape on the sight,  
And all the air a solemn stillness holds.—*Gray*.
11. Come unto these yellow sands.—*Shakspeare*.
12. That you have wronged me doth appear in this.—*Id*.
13. Haste thee, nymph.—*Milton*.
14. My days among the dead are past.—*Southey*.

### PARTS OF SPEECH.

4. If we examine the separate words of which sentences are made up, we shall find that they discharge different functions, i.e. are used for different purposes. Let us consider the use of each word in the following sentences :—

*The great black dog in the yard bit my little brother badly.*

*Two furious lions attacked the three horses, and speedily killed them.*

*He struck him angrily on the face, but did not hurt him.*

*The book was on the table, and the slate was under the chair.*

Some of these words, as *dog, yard, brother, lions, horses, face, book, table, slate, chair*, are clearly names of things.

Some, as *bit, attacked, killed, struck, hurt*, tell us what things do.

Some, as *great, black, little, furious*, describe things.

Some, as *badly, speedily, angrily*, tell us how actions are done.

Some, as *the, my, a*, point out which things we refer to.

Some, as *two, three*, tell us how many things we are speaking of.

Some, as *them, he, him*, are not themselves the names of things, but are used instead of names.

Some, as *in, on, under*, point out certain relations between things.

Some, as *and, but*, join sentences.

**5. Words that discharge the same function in a sentence are said to belong to the same part of speech.**

To parse a word is, primarily, to say to which part of speech it belongs.

The number of parts of speech depends on the number of functions which words discharge in a sentence; but, as it is not worth while to notice every petty difference of function, and thereby multiply the number of parts of speech, most grammarians group words into eight parts of speech.

It does not matter whether we recognise seven, or eight, or nine, or ten parts of speech. What is of importance is—

1. That we should have a sufficient number of parts of speech to enable us to classify *all* the words we use;

2. That we should keep the parts of speech quite distinct;

3. That we should not group together words having widely different functions, even though in some one respect they agree.

The names of the eight parts of speech which we shall recognise are—

The noun,

The pronoun,

The adjective,

The verb,

The adverb,

The preposition,

The conjunction,

The interjection.

**6. Nouns are the names of things, i.e. of whatever we can think about; e.g. Here are *books, slates, pencils, and paper*.**

**Adjectives are words joined to nouns—**

1. To describe things, e.g. I have *good, old, red* wine.

2. To point out things, e.g. Put *this* book on *that* table.

3. To express number or quantity, e.g. Give me *some* bread and *two* or *three* apples.

**Verbs are words which tell us, or help to tell us, what is done *by* things or *to* things:—**The horse *neighs*. The horse *is beaten*.

Some verbs tell us what things ARE or BECOME:—The

horse *is* an animal. The horse *is* tired. The horse *grew* old and *became* useless.

**Adverbs are words which tell us**

1. **How, when, and where actions are done**, e.g. He behaves *well when* he stays *here*.

2. **The degree in which a thing or an action possesses a particular quality**, e.g. He is *very* happy and enjoys himself *exceedingly*.

**Pronouns are words used instead of nouns**, e.g. *You* and *I* saw *him*.

**Prepositions are words that point out**

1. **The relations between things**, e.g. The book *on* the table *by* the window; or

2. **The relation between actions or attributes and things**, e.g. The mouse ran *over* the chair, then *under* the table, then *behind* the clock, and at last got *into* a hole. The medicine is good *for* you.

**Conjunctions are words which join words and sentences.** John *and* James sang a duet. (Words.) He went to town *and* bought a net; *but* he forgot to bring my watch. (Sentences.)

**Interjections are words of exclamation**, e.g. *O*, come ye into the summer woods.

*Alas!* the gratitude of man  
Hath oftener left me mourning.—*Wordsworth*.

### Exercises.

1. Describe the use of the words in italics in the following passage—

*Hark!* to the gentle lullaby,  
That *through* the trees is *creeping*,  
Those *sleepy* trees that *nod* their heads,  
Ere yet the *moon comes peeping*,  
Like a *tender nurse*, to see if all  
Her little ones are *sleeping*.—*C. Young*.

2. Name the parts of speech to which the words in italics in the following passages belong—

a. Not a *drum* was heard, not a *funeral note*.—*Wolfe*.

b. The *Assyrian* came down like a *wolf* on the *fold*.—*Byron*.



- c. *Alack! there lies more peril in thine eye  
Than twenty of their swords.—Shakspeare.*
- d. *His pity gave ere charity began.—Goldsmith.*
- e. *And he was kind, and loved to sit  
In the low hut or garnished cottage,  
And praise the farmer's homely wit,  
And share the widow's homelier pottage.—Praed.*
- f. *Alas, for the rarity  
Of Christian charity.—Hood.*
- g. *O, Mary, go and call the cattle home.—Kingsley.*
- h. *Ah, then and there was hurrying to and fro.—Byron.*

## NOUNS.

**7. Nouns are the names of things**, and are so called from the Latin word *nomen* (French *nom*), a name.

Under the word 'things' we include—

1. Objects that we know by means of our senses, as *gold, horse, stone, London, Thomas.*

2. Qualities considered apart from the objects in which they are found, e.g. *truth, whiteness, beauty.*

3. Objects of whose existence we can form some conception, although we do not know them by means of our senses, e.g. *mind, spirit, God, conscience.*

4. Relations between things, as *cause, effect, purpose, resemblance, difference.*

5. Actions or states, as *walking, growing, existence, movement.*

'Things' are sometimes distinguished from 'persons' and 'places,' but in the definition given above the word 'thing' is used to denote *whatever we can think about.*

**8. Nouns may be classified in various ways.** Considered with reference to the *extent of their applicability* they are either Common or Proper.

**A Common Noun** is a name which may be applied to all the individuals of a class. It is common to them all, e.g. *man, river, port, city.*

**A Proper Noun** is a name which belongs to an individual as distinguished from one belonging to a class,

and is so called from the Latin *proprius*, one's own, e.g. *John, London, Broad Street, Prospect House*.

Thus the name *mân* is common to *all* men; the name *Thomas* belongs to a *particular* man. A common noun distinguishes one class from another class, as *men* from *birds*; a proper noun distinguishes one individual from another individual, as *Thomas* from *John, London* from *Paris*.

Occasionally a proper noun is used to denote not a particular individual but one or more of a class, and in that case it becomes common; e.g. we sometimes speak of a cruel tyrant as 'a Nero.' In the following passage Macaulay used proper nouns as common: 'To put the *Janes*, the *Souths*, the *Sherlocks* into such a situation that they must either starve or recant, . . . was a revenge too delicious to be relinquished.' The historian does not mean by 'the Janes, the Souths, and the Sherlocks' persons bearing that name, but persons occupying positions similar to those of the divines mentioned.

When we speak of a family—as the Tudors, the Howards—we use a name which is proper as regards the family as a whole, though common as regards the members of the family.

When we speak of 'The Queen,' meaning a particular queen, as Queen Victoria, we convert a common into a proper noun.

'I write to you,' said Bolingbroke to Prior, 'not as *The Minister* to *The Secretary*, but as Harry to Mat.'

9. Considered with reference to *the mode in which things exist*, the nouns denoting them are either Concrete or Abstract.

**A Concrete<sup>1</sup> Noun** is the name of a thing which has a real existence outside our own minds, e.g. *book, gold, feather*.

**An Abstract<sup>2</sup> Noun** is the name of a quality considered apart from the thing in which it is found, or of an action considered apart from the doer of it, e.g. *whiteness, truth, motion*. The only separate existence that the things denoted by abstract nouns have, is a mental existence. So there can be

<sup>1</sup> From Lat. *concreasco*, I grow together.

<sup>2</sup> From Lat. *abstraho*, I draw away from.

no action apart from the doer of it, though we may *think* of an action apart from the circumstances which attend its performance.

Abstract Nouns are formed from (a) adjectives, e.g. *goodness*, *redness*, *truth*, *justice*; (b) verbs, e.g. *speech*, *thrift* (from *thrive*), *shrift* (from *shrive*); (c) concrete nouns, e.g. *despotism*, *kingship*, *knavery*. The same noun may be concrete in one sense and abstract in another. Note the different uses in the following examples—

*Truth* is opposed to falsehood (abstract).

This *truth* is indisputable (concrete).

Our ideas of *beauty* are derived from beautiful objects (abstract).

She was one of the *beauties* of the court (concrete).

When an abstract noun is used in the plural, or restricted in its application by some adjective, as '*a*,' '*the*,' '*his*,' &c., it is nearly always rendered thereby concrete; i.e. it no longer denotes an abstract quality, but some concrete object possessing the quality.

It will be observed that these modes of classifying nouns are independent one of the other. Hence, it would be wrong to say that nouns may be divided into Common, Proper, Concrete, and Abstract, as if the four classes were co-ordinate and based on one principle of classification. We ought to say that they may be divided into either common and proper, or into concrete and abstract. A noun may be at the same time common and concrete, e.g. *man*, *stone*; or proper and concrete, e.g. *London*, *Thomas*.

The following table represents the various classes of nouns included under the heads Common and Proper :—

- Common. 1. Names of concrete objects, e.g. *gold*, *tree*.  
 2. Names of qualities, e.g. *truth*.  
 3. Immaterial objects, e.g. *spirit*, *mind*.  
 4. Relations, e.g. *cause*, *effect*.  
 5. Actions or states, e.g. *motion*, *life*.

Common becoming Proper, e.g. *the Queen*.

- Proper. 1. Names of persons, places, &c., *John*, *London*.  
 2. Proper becoming Common, e.g. *a Nero*, *some Cromwell*.  
 3. Proper in one respect, and Common in another, e.g. *the English*, *the Tories*.



**Exercises.**

1. Point out the nouns in the following passage—

Rats !

They fought the dogs and killed the cats,  
 And bit the babies in the cradles,  
 And ate the cheeses out of the vats,  
 And licked the soup from the cook's own ladles,  
  
 Split open the kegs of salted sprats,  
 Made nests inside men's Sunday hats,  
 And even spoiled the women's chats  
 By drowning their speaking  
 With shrieking and squeaking  
 In fifty different sharps and flats.—*Browning.*

2. Arrange in two columns the common and proper nouns in the following passages—

- a.* My name is Norval ; on the Grampian hills  
 My father feeds his flocks.—*Home.*
- b.* Be England what she will,  
 With all her faults she is my country still.—*Churchill.*
- c.* Some mute, inglorious Milton here may rest,  
 Some Cromwell guiltless of his country's blood.—*Gray.*
- d.* But Knowledge to their eyes her ample page,  
 Rich with the spoils of time, did ne'er unroll ;  
 Chill Penury repressed their noble rage  
 And froze the genial current of their soul.—*Id.*
- e.* England is not now what it was under the Edwards and the  
 Henries.
- f.* That man is little to be pitied whose patriotism would not  
 gain force upon the plain of Marathon, or whose piety would not  
 grow warmer among the ruins of Iona.—*Johnson.*
- g.* What can ennoble sots, or slaves, or cowards ?  
 Alas ! not all the blood of all the Howards.—*Pope.*
- h.* There have been many Diogenes and as many Timons, though  
 but few of that name.
- i.* Aldeborontiphoscophornio !  
 Where left you Chrononhotonthologos ?—*Carey.*
- k.* Cæsar crossed the Rubicon and marched to Rome.
- l.* The Bacons were related to the Cecils.
- m.* In Xanadu did Kubla Khan  
 A stately pleasure-dome decree,  
 Where Alph, the sacred river, ran.—*Coleridge.*
- n.* While stands the Coliseum  
 Rome shall stand.—*Byron.*

*o.* I've stood upon Achilles' tomb,  
And heard Troy doubted; men will doubt of Rome.—*Byron.*

*p.* The Emperor met the Queen at Boulogne.

*q.* The English are not a military people.

Give instances from the foregoing passages of (*a*) proper nouns becoming common; (*b*) common nouns becoming proper.

3. Arrange in two columns the concrete and abstract nouns in the following passages—

*a.* Words are the daughters of earth, and deeds are the sons of heaven.—*Indian saying.*

*b.* Confidence is a plant of slow growth in an aged bosom.

*E. of Chatham.*

*c.* Praise undeserved is scandal in disguise.—*Pope.*

*d.* A little learning is a dangerous thing;  
Drink deep or taste not the Pierian spring:  
There shallow draughts intoxicate the brain,  
And drinking largely sobers us again.—*Id.*

*e.* Forgive us all our sins, negligences, and ignorances.

*Liturgy.*

*f.* The evil that men do lives after them;  
The good is oft interred with their bones.—*Shakspeare.*

*g.* So farewell hope, and with hope farewell fear,  
Farewell remorse; all good to me is lost:  
Evil! be Thou my good.—*Milton.*

*h.* My hopes are gone; my worst fears are realized; my goods are seized.

## THE INFLEXION OF NOUNS.

10. Nouns undergo various changes of form in order to express changes of meaning. Thus *lion* is changed into *lions* to express a change of number, into *lion's* to express possession, and into *lioness* to express a she-lion. These changes are called **inflexions** from the Latin *flecto*, I bend; the word that is *inflected* being regarded as bent from its simple form.

## GENDER OF NOUNS.

11. Nouns that are the names of males are said to be of the **Masculine Gender**, e.g. sailor, master, lord, Harry. The names of females are said to be of the **Feminine Gender**, e.g. wife, girl, queen, Harriet. The names of things that have no sex are said to be of the **Neuter Gender** (Lat. *neuter*, neither), e.g. book, London.

The word Gender means kind or class, and comes from the Latin *genus*, a sort or kind. Thus Shakspeare writes, 'Supply it with one *gender* of herbs or distract it with many' (*Othello*). In some languages the gender of nouns is, for the most part, independent of sex, and depends on the terminations of the nouns. Thus in Latin, *mensa*, a table, is feminine; *oculus*, an eye, is masculine. So in Old English, *tunge*, a tongue, was feminine; *dæg*, a day, was masculine. In modern English both *tongue* and *day* are neuter. Gender should not be confounded with sex. Gender is a distinction between *words*, sex a distinction between *things*.

Gender is not strictly an inflexion, except in those cases in which the gender is expressed by the termination, e.g. giant, giantess; testator, testatrix.

Nouns that admit of being applied without inflexion to things of *either sex*, as *friend*, *parent*, *dove*, *cousin*, *bird*, are said to be of the **Common Gender**.<sup>1</sup>

12. When impersonal things are personified, i.e. when they are spoken to, or spoken of, as if they were living persons, we often attribute to them sex; and the nouns which name them are then said to be of the masculine or feminine gender, according as masculine or feminine qualities are attributed to them. Thus we often speak of the Sun, Death, Time, as masculine; of Nature, Virtue, Religion, Law, as feminine.

The gender of nouns denoting sexless things is, of course, arbitrary. In O.E. *sun* is feminine, *moon* is masculine; in modern English the genders of these words are reversed. We, thinking mainly of the beauty and gentle motion of the moon, make *moon* feminine. Our forefathers, when they made 'moon' masculine, probably thought of the moon as 'the measurer, the ruler of days and weeks and seasons, the regulator of the tides, the lord of their festivals, and the herald of their public assemblies' (Max Müller). The sailor invariably speaks of his ship as feminine; in a similar way the engine-driver speaks of his engine; both giving expression, in this way, to a certain admiration and fondness for the things with which they are, respectively, so closely associated.

'It is curious to observe that country labourers give the feminine appellations to those things only which are more closely identified with themselves, and by the qualities and condition of which their own efforts and character as workmen are affected. The mower calls his scythe a *she*; the ploughman calls his plough a *she*; but a prong, or a shovel, or a barrow, which passes promiscuously from

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<sup>1</sup> Some nouns that were formerly of the common gender are now restricted to one sex. E.g. girl, hoyden, niece, shrew, courtesan, termagant, witch, wench, man.



hand to hand, and which is appropriated to no particular labourer, is called a *he*.'—Cobbett.

Many of our old English writers make the gender of English nouns correspond to the gender of the equivalent nouns in Latin and Greek.

**13.** The differences of gender are indicated in three ways in English, viz.—

(1) **By different words:**

bachelor (Low Lat. <i>baccalarius</i> , a cowherd, from <i>bacca</i> , a Low Lat. form of <i>vacca</i> , a cow)	maid or spinster
boar (O.E. <i>bár</i> )	sow (O.E. <i>sugu</i> )
boy (cp. Ger. <i>bube</i> )	girl (dim. of Low Ger. <i>gör</i> , a little child)
brother (O.E. <i>bróthor</i> )	sister (O.E. <i>sweóstor</i> )
buck (O.E. <i>bucca</i> , he-goat)	doe (O.E. <i>dá</i> )
bull (Icelandic <i>boli</i> )	cow (O.E. <i>cú</i> )
bullock (dim. of bull) or steer	heifer (O.E. <i>heahfor</i> , from <i>heah</i> , high, and <i>fear</i> , ox; = full-grown ox or cow)
cock	hen (fem. of O.E. <i>hana</i> , cock)
colt or foal (O.E. <i>fola</i> )	filly (dim. of <i>foal</i> )
dog or hound	bitch (O.E. <i>biece</i> . Cp. Ger. <i>betze</i> )
drake (=king of the ducks)	duck (=diver)
drone (O.E. <i>drán</i> , from the noise it makes)	bee (also used as of the common gender. Originally fem.)
earl (O.E. <i>eorl</i> , a warrior)	countess (fem. of count)
father (the feeder)	mother (root <i>ma</i> , to produce); dam (Lat. <i>domina</i> )
gaffer (from <i>grandfather</i> )	gammer (from <i>grandmother</i> )
gander (O.E. <i>gandra</i> . The <i>d</i> is not a part of the root. See note on <i>goose</i> )	goose (originally contained an <i>n</i> . Cp. Ger. <i>gans</i> = goose; gannet, the Solan goose, O.E. <i>ganota</i> = wild goose)
hart (O.E. <i>heort</i> = the horned one) or stag (Icelandic <i>steggr</i> , a gander. The name is given to many male animals)	roe (O.E. <i>rá</i> ) or hind (O.N. <i>hind</i> , a female deer)
horse (O.E. <i>hors</i> ) or stallion (O.F. <i>estalon</i> )	mare (O.E. <i>mere</i> , a mare: <i>meah</i> , a horse, was mas.)
husband (O.E. <i>hus</i> , house; <i>bonda</i> , proprietor)	wife (O.E. <i>wíf</i> = woman. Cp. fish- wife, goodwife [goody], house- wife [huzzy]. Also Ger. <i>weib</i> = woman)
king (O.E. <i>cyn-ing</i> , son of the tribe. Cp. kin, kind)	queen (from root <i>gan</i> , to produce Cp. O.E. <i>cwén-fugel</i> = hen-bird)
lórd (O.E. <i>hláford</i> , from <i>hláf</i> , loaf; <i>wéard</i> , keeper)	lady (O.E. <i>hláfdige</i> , from <i>hláf</i> , loaf, and <i>dæger</i> , kneader)

man (originally com. gen.; cp. Ger. <i>mensch</i> )	woman (= wife-man)
monk (Gk. <i>monachos</i> , solitary) or friar (Lat. <i>frater</i> , brother)	nun (Low Lat. <i>nonna</i> , mother; old fem. <i>mynchyn</i> )
nephew (O.E. <i>nefa</i> . Cp. Ger. <i>neffe</i> ; Lat. <i>nepos</i> = grandson. Cp. 1 Tim. v. 4, where 'nephews' = 'grandchildren')	niece (Lat. <i>neptis</i> , granddaughter)
papa (root <i>pa</i> , to nourish. Cp. father, Lat. <i>pater</i> )	mama (same root as mother. Cp. Lat. <i>mamma</i> , breast)
ram or wether	ewe (O.E. <i>coru</i> )
sir (Lat. <i>senior</i> , elder)	madam (Lat. <i>mea</i> , my; <i>domina</i> , lady)
sire (see 'sir')	dame (Lat. <i>domina</i> , lady)
sloven (cognate with <i>slop</i> , <i>slobber</i> , <i>slabber</i> )	slut (cp. slattern)
son (Sanskrit <i>su</i> , to beget)	daughter (= milker. Cp. Gk. <i>thugatēr</i> and O.E. <i>dug</i> , a teat)
uncle (Lat. <i>avunculus</i> , dim. of <i>avus</i> , grandfather)	aunt (Lat. <i>amita</i> , a father's sister. Cp. <i>ant</i> , from O.E. <i>æmete</i> )
wizard (O.F. <i>guisc-art</i> , a very wise man; Icelandic, <i>viskr</i> , wise)	witch (O.E. <i>wicce</i> , fem.; <i>wicca</i> , mas.)

In modern English 'servant' is of the common gender. In Bible English it is masculine, the feminine being 'maid,' e.g. 'nor his servant, nor his maid' (Ex. xx. 17, P. Book version. Cp. Ps. cxxiii. 2).

(2) **By distinctive terminations**, mostly derived either directly or indirectly from Latin, e.g.—

—**trix**, as testator, testatrix; executor, executrix.

—**ess** (Norman French *-esse*, Latin *-issa*), as actor, actress; master, mistress; emperor, empress; duke, duchess; lad, lass (Welsh *llawd*, a lad; fem. *llodes*, a girl). It will be observed that some of these words undergo other modifications, besides taking the affix.

—**ice**, as improvisatore, improvisatrice (Italian).

—**ine**, as hero, heroine (Greek); landgrave, landgravine; margrave, margravine (German).

—**en**, the only instance of this termination in modern English is *vixen*, the feminine of *fox*. Comp. the German feminine termination *-in*, e.g. Freund, a male friend, Freundin, a female friend. So Fuchs, Fuchsin.

In Old English we find several distinctive gender terminations. Thus, all nouns ending in *a* were masculine; most nouns ending in *e* were feminine; e.g. *wuduwa*, a widower; *wuduwe*, a widow. The old feminine suffix *-stere* still survives in *spinster*, though a spinster no longer means, as it did once, a female spinner. In many other



words this suffix survives, but is no longer distinctively feminine, e.g. punster, rhymester, huckster (originally a female hawker). It also survives in many proper names, as Bagster (contracted into Baxter) from baker; Brewster, from brewer; Webster,<sup>1</sup> from webber, i.e. a weaver; Kempster, a comber; Whitster, a bleacher. By degrees *-ster* ceased to be a distinctively feminine termination, and it became necessary to add the termination *-ess*. Hence such words as song-str-ess; seam-str-ess.<sup>2</sup>

(3) **By using nouns or pronouns, having gender, as prefixes or affixes**, as he-goat, she-goat; man-child, female-child; he-bear, she-bear; man-servant, maid-servant; cock-sparrow, hen-sparrow. *Woman*=wife-man.

As a rule feminine nouns are formed from the masculine. The following are exceptions: *gander* from *gans*, the old form of *goose*; *bridegroom* from *bride* and *guma*=man; *drake* (=duck-king) from *önd*, a duck (Norse) and *rake*=king (comp. rick in bishop-rick); *widower* from widow.

### Exercises.

1. Place in parallel columns the masculine and feminine nouns in the following passages, and state what considerations probably determined the gender in each case—

- a. But Knowledge to their eyes her ample page  
Rich with the spoils of time did ne'er unroll.—*Gray*.
- b. When Music, heavenly maid, was young,  
While yet in early Greece she sung.—*Collins*.
- c. And Hope enchanted smiled and waved her golden hair.—*Id.*
- d. Next Anger rushed, his eyes on fire.—*Id.*
- e. The meek-eyed Morn appears, mother of dews.—*Thomson*.
- f. Knowledge is proud that he has learnt so much,  
Wisdom is humble that he knows no more.—*Cowper*.
- g. Mont Blanc is the monarch of mountains  
We crowned him long ago.—*Byron*.
- h. The river glideth at his own sweet will.—*Wordsworth*.
- i. Overhead the moon sits arbitress.—*Milton*.
- k. Late, late yestreen I saw the new moone  
Wi' the auld moon in her arme.—'Sir Patrick Spens.'
- l. Earth, with her thousand voices, praises God.—*Coleridge*.

<sup>1</sup> 'Need gars (i.e. makes) naked men rin and websters spin.'  
*Scotch Proverb*.

<sup>2</sup> In O.E. *seamere* means a tailor.

2. What are the feminine nouns corresponding to : prince, steer, ram, viscount, ogre, sorcerer, colt, buck, boar, abbot, marquis, stepson, pea-cock, gaffer, landlord, Jew, gentle-man, foster-father, czar, earl, sloven, black-cock ?

3. Give the gender of the following words : heifer, hart, witness, friend, tree, fairy, sylph, naiad, squirrel, pony, author, murderer, cousin, aunt, child, landlord, tenant, proprietress, nag, filly, tigress.

## NUMBER.

**14. Number** is that inflexion which nouns undergo to indicate whether they stand for one object or for more than one. That form which is used to denote *one* thing is said to be of the singular number, or, more briefly, singular, e.g. *man, ox, tree, calf*. That form which is used to denote *more than one thing* is said to be of the plural number, or plural, e.g. *men, oxen, trees, calves*.

**15.** The plurals of English nouns are formed in the following ways—

(1) **By adding es or s to the singular**, e.g. brush, brushes; book, books.

In O.E. many nouns formed their plurals in *as*, which was subsequently modified into *es*. As *s* was a common plural termination in Norman French also, the termination *es* came to be gradually applied to large numbers of words which originally formed their plurals in other ways.

We still retain the termination *es* in the case of nouns ending in the singular in a sibilant, i.e. a hissing sound (*s, x, z, sh, soft ch*), e.g. *gases, kisses, boxes, topazes, fishes, churches*. We also use it to form the plurals of some nouns ending in *o*, as *potatoes, heroes*. The following nouns in *o* form their plurals by adding *s* only, *bravo, zero, solo, tyro, folio, quarto*.

Nouns ending in *y*, preceded by a vowel, form their plurals by the addition of *s*, as *keys, boys, days*. If the *y* be preceded by a consonantal sound, *s* is added, and the *y* is changed into *ie*, e.g. *ruby, rubies; lady, ladies*. In M.E. the singular ended in *ie*, so that the plural in *ies* was then regular. *Soliloquy* has for its plural *soliloquies*, the *u* before the *y* forming part of the consonantal sound *cw*.

Many nouns of native origin ending in *f* or *fe* form their plurals in *ves*, e.g. *calf, calves; leaf, leaves; knife, knives*.

Some nouns in *f*, of Norman-French origin, as chief, brief, relief; and some of native origin, as puff, ruff, stuff, roof, cliff, dwarf, strife, and fife, form their plurals in *s*.

*F* at the end of O.E. words had probably the sound of *v*, a sound which it still retains in *of* and in the Lancashire pronunciation of *if*. Comp. strife, strive; wife, wive; calf, calve; half, halve; shelf, shelve.

*Dwarf* did not originally terminate in *f*, but in *h* or *g*, its old forms being *dweorh* and *dweorg*, and the final letter being gutturalized. Comp. *genoh*, the old form of *enough*, pronounced *enuff*.

(2) **By adding en to the singular**, as ox, oxen. In *brethren* and *children* we have double plurals, the old plurals being *brothra* or *brothru* and *cildru*. The termination *en* would appear to have been added when the old plural endings in *ra* and *ru* had become obsolete. In northern English the plurals *brether* and *childer* are still heard. *Chicken* (O.E. *cycen* from *cock*) was used in M.E. both as a singular and plural, but the original form of the plural was *cycenu*. Comp.—

Children and chicken

Will always be picking.—*Old Proverb*.

*Bracken* is probably a plural of *brake* (a fern so called from its broken appearance); *kine*, the plural of cow, is a double plural, the old plural being *cȳ*. (The Scotch still use *kye* as a plural.) *Swine* is probably connected with *sow*, but is not the plural of it. In O.E. it is used as a singular as well as a plural.

In our early writers we find *treen* (trees), *fone* (foes), *eyne* and *een* (eyes), *been* (bees), *pesen* (peas), *toon* (toes), *fleen* (flees). In the Bible we find *hosen* (Dan. iii. 21).

In provincial English may still be heard 'eye-breen' (eyebrows), *housen*, 'shoon and hone' (shoes and stockings).

(3) **By changing the vowel sound, without adding any new ending**, e.g. man, men (O.E. *man*, *menn*); woman, women (O.E. *wīf-man*, *wīf-menn*); foot, feet (O.E. *fōt*, *fēt*); mouse, mice (O.E. *mūs*, *mýs*).

The addition of a syllable in O.E. was nearly always accompanied by a modification of the vowel sound in the root-word. In the foregoing words the change of vowel indicates that a syllable has been lost. The O. Saxon plural of *foot* was *fōti*.

The plurals of nouns directly borrowed from other lan-



guages usually follow the laws of inflexion of those languages ; e.g.—

1. Latin singulars in *a* form their plurals in *æ*, as *formula*, *formulæ*, *minutia* (not used), *minutiæ*.

2. Latin singulars in *us*, for the most part, form their plurals in *i*, as *radius*, *radii* ; *tumulus*, *tumuli* ; *genius*, *genii*. *Genus*, *genera*, and *hiatus*, *hiatus*, follow other laws.

3. Latin singulars in *um* and Greek singulars in *on* form their plurals in *a*, as—

addendum	addenda	maximum	maxima
animalculum	animalcula	memorandum	memoranda
arcanum	arcana	phenomenon	phenomena (Gk.)
automaton	automata (Gk.)	prolegomenon	prolegomena
corrigendum	corrigenda	(not used)	(Gk.)
criterion	criteria (Gk.)	sanatorium	sanatoria
desideratum	desiderata	spectrum	spectra
minimum	minima	stratum	strata

4. Latin singulars in *es* and Greek in *is* form their plurals in *es*, as—

analysis	analyses (Gk.)	parenthesis	parentheses (Gk.)
axis	axes (Gk.)	series	series
basis	bases (Gk.)	species	species
ellipsis	ellipses (Gk.)	superficies	superficies

5. Latin singulars in *ix* or *ex* form their plurals in *ices*, as—

appendix	appendices	radix	radices
calix	calices	vortex	vortices

6. The following are peculiar—

*Greek*: *iris*, *irides*; *miasma*, *miasmata*; *chrysalis*, *chrysalides*.

*Italian*: *bandit* (Jeremy Taylor, 'bandito'), *banditti*; <sup>1</sup> *dilettante*, *dilettanti*; *libretto*, *libretti*; *virtuoso*, *virtuosi*.

*French*: *beau*, *beaux*; *monsieur*, *messieurs*; *madame*, *mesdames*.

*Hebrew*: *cherub*, *cherubim*; *seraph*, *seraphim*.

Some foreign nouns have adopted an English plural without wholly losing their own. Thus we have *vortexes* and *vortices*; *indexes* and *indices*; *formulas* and *formulæ*. Occasionally we take advantage of these double forms to express two different shades of meaning, e.g.—

<sup>1</sup> 'Bandit' is from the Italian 'bandito,' a person placed under the ban of the law. The regular plural in *-s* is common, more especially after numerals. 'Banditti' is generally used in a collective sense, e.g. 'The country was infested with banditti.'

formulae = general mathematical and scientific expressions.  
 formulas = prescribed forms of words.

indexes = the lists of contents of books.

indices = the letters or figures in Algebra, which show  
 the powers to which quantities are to be  
 raised.

geniuses = people of genius.

genii = certain imaginary beings who often figure in  
 Oriental stories.

The tendency of the language is to make all foreign nouns conform to the general law for forming the plural. We retain the original plurals in certain stereotyped forms of expression, but employ the new in ordinary conversation.

16. Some native nouns have two plurals, e.g.—

*brothers*, used of brothers by blood.

*brethren*, used of members of the same community.

*cloths*, kinds of cloth.

*clothes*, articles of apparel.

*dies*, instruments for stamping.

*dice*, small cubes used in games of chance.

*pennies*, separate coins, e.g. I have seven new pennies.

*pence*, money valued in pennies, e.g. I have seven pence.

*peas* (not a native word), used of peas considered separately.

*pease*, used of peas considered collectively, as a vegetable product. The *s* is part of the root, the Latin singular being *pisum*. Cp. Welsh *pys*.

17. Some nouns have only one form for singular and plural, e.g. deer, sheep, grouse, swine, salmon, cod, trout, mackerel. Some are used as collective nouns, as fish, cannon, carp, but form regular plurals when applied individually, as fishes, cannons, carps. Cp. 'full of great *fishes*' (John xxi. 11) with 'Bring of the *fish* which ye have now caught' (v. 10).

The names of measures, numbers, weights, &c., when preceded by a numeral, are frequently not inflected for the plural, as five *yoke* of oxen, a hundred *head* of cattle, four *pair*, six *brace*, seven *stone*, five *hundred*, three *score*, six *gross*, five *fathom*, two *foot*, ten *year*.

The same rule holds in German. Comp. sechs *Fuss*; zwei *Paar*; drei *Dutzend*; sieben *Stück*; vier *Pfund*; ein Regiment von tausend *Mann*. See Becker's German Grammar, p. 127.

Abstract nouns are invariably singular. When they are used in the plural, they are converted into concrete nouns. See § 9.

'It is of the Lord's *mercies* that we are not consumed, because His *compassions* fail not.'—Lam. iii. 22.

Names of materials are ordinarily singular, e.g. wheat, gold, silver, timber, clay; but the plural form may be used to denote various kinds of the material spoken of, e.g. sugars, silks, wines.

18. Some nouns are used in the plural, but not in the singular, e.g. bellows, pincers, pliers, tweezers, scissors, shears, snuffers, spectacles, tongs, trousers (all of which denote things composed of *two parts*), annals, archives, assets, aborigines, amends, dregs, entrails, hustings, lees, matins (in the sense of morning prayers), measles, mumps, molasses, nuptials, espousals, oats, odds, obsequies, premises, staggers, shambles, thanks, tidings, trappings, vespers, victuals, vitals, wages. 'All which nature, or art, or habit has made plural, have no singular.' (Cobbett.)

*Amends* is a plu. formed from the Fr. *amende*; with *bellows* cp. Mæso-Gothic *balgs*, plu. *balgeis*, a wine-skin; *breeches* and *breeks* are double plurals, *breeks* being the O.E. plural of *bróc* = breeches, and formed like *feet*, pl. of *foot*; *hustings* is a meaningless plural of the Icelandic *hústing*, from *hús*, house, and *thing*, a council; *gallows* is the plu. of O.E. *galga*, a gibbet; *mean*, Fr. *moyen*, is still used as a singular (as a mathematical term); *measel* was used as a singular in M.E.; *odds* is from Icel. *oddi*, a triangle, a point of land. Cp. *oddamathr*, the third or *odd* man who gives the casting vote.

*Politics*, *ethics*, *optics*, *logics*, *physics*, *mechanics*, are plural in form, to correspond with the equivalent Greek plurals, but are commonly regarded as singular. In Greek the science itself was denoted by a feminine singular, a treatise upon it by a neuter plural.

19. *News*, *pox* (pocks), and *pains* are really plurals, but are generally used as singulars. *Alms*, *riches*, *summons*, and *eaves* are really singular.

*Alms* is from the O.E. *ælmesse*, which is from the Greek *eleēmosunē*. *Riches* is from the Norman-French *richesse*. Comp. *largesse*, *noblesse*, &c. *Eaves* is from the O.E. singular, *efese*, which had the



same meaning as our modern word *eaves*, but primarily meant a margin, edge. Comp. O.E. *efesian*, to trim. *Summons* is said to be from the Latin *summoneas*. Similarly *capias*, *habeas corpus*, *scire facias*, and other writs are called from the opening Latin words. Some derive 'summons' from O.F. *semonce* (Lat. *submonitio*), a warning.

**20.** Compound nouns usually attach the sign of the plural to the leading word in the compound, e.g. courts-martial, fathers-in-law, hangers-on, knights-errant. Occasionally the compound is treated as one word and the sign of the plural is affixed to the end, e.g. lord-chancellors, spoonfuls, lady-friends. In men-servants and women-servants each element of the compound takes a plural form.

'The earth brought forth by *handfuls*,' Gen. xli. 47. In Matt. xiv. 20, and the parallel passages, 'twelve baskets full,' the word 'full' is emphatic and not part of the compound *basketful*. The Greek is δώδεκα κοφίνους πλήρεις. See Mark vi. 43, Rev. Ver.

**21.** Collective nouns differ from ordinary plurals in denoting a number of objects without being inflected. Comp. *books* with *mob*. To make *book* plural we add *s* to it. *Mob* may have a plural meaning in its uninflected form.

Collective nouns may be used either in the singular or plural number. We have *mobs* as well as *mob*, *armies* as well as *army*. When the plural is used the singular collective is regarded as denoting a single unit.

An uninflected collective noun may be regarded as singular or plural, according as the idea of singularity or plurality is uppermost in our minds. *When the unity of the multitude is uppermost*, we use the noun as a singular; *when the multitude of the units is uppermost*, we use the noun as a plural. Comp.

The mob *are* greatly excited.  
The mob *was* speedily dispersed.

### Exercises.

1. State the number of the nouns in the following passages--
  - a. Hills rise on hills and Alps on Alps arise.—*Pope*.
  - b. Try to make amend*s*.
  - c. Let a gallows be made of fifty cubits high.—*Biblie*.
  - d. We had to encounter fearful odds.
  - e. The wages of sin is death.—*Bible*.

- f.* A fair day's wage for a fair day's work.
- g.* Who'll buy my herring?—*Scotch Ballad.*
- h.* A tanner will last you nine year.—*Shakspeare.*
- i.* I lost all my valuables.

2. Give the plurals of hoof, wolf, valley, staff, hero, Dutchman, German, Mussulman, domino, index, radius, erratum, parenthesis, nebula.

3. Give instances of nouns that have (*a*) no singular, (*b*) a seemingly plural form with a singular meaning.

4. Some nouns have the same form for singular and plural. Give instances.

- 5. Give instances of Collective Nouns.
- 6. Correct or justify the following :
  - a.* Evil *were* the *news* he heard.
  - b.* Ill *news* *rides* fast, while good *news* *baits*.
  - c.* How oft the *means* to do ill-deeds *makes* ill-deeds done !
  - d.* The *odds* *are* against us.
  - e.* *Mathematics* *are* useful.
  - f.* Behold the *people* *is* one, and they have all one language.
  - g.* The *clergy* *were* in favour of the measure.
  - h.* 'The *Pleasures* of Memory' *was* written by Rogers.
  - i.* By *this* *means* shall we sound what skill she hath.
  - k.* The *College* of Cardinals *have* elected a new Pope.
  - l.* The *army* *was* defeated.
  - m.* Full *fathom* *five* thy father lies.
  - n.* Surely the *people* *is* grass.
  - o.* The *people* *are* dissatisfied.
  - p.* Why *do* the *people* imagine a vain thing?
  - q.* It was six *foot* long.
  - r.* The *odds* against him *is* very considerable.

7. Give instances of nouns that have two plurals. Discriminate between the meanings of the two.

## CASE.

22. **Case** (from Lat. *cado*, I fall) is an inflexion of nouns and pronouns, for showing the relation which they bear to other words. Thus in the sentence 'John has



James's hat,' the addition of the termination 's shows that the 'hat' belongs to James. The term '*case*' is also employed to denote certain grammatical relations of nouns and pronouns, even though those nouns and pronouns have *no distinct forms* to express those relations.

The learner will be assisted in understanding the distinctions of case by analysing a simple sentence.

In the sentence 'John gave a book to James,' 'John' tells us who it is of whom the assertion is made, and is called the '**Subject**' of the sentence. It is said to be in the **Nominative Case**.

The word 'gave' tells us what is said about the 'Subject,' and forms what is called the '**Predicate**' of the sentence.

The words 'a book to James' tells us *what* was given and *to whom* it was given, and are called the *Completion of the Predicate*.

After a transitive verb the word denoting the immediate object of the action is called the *Direct Object*, and is said to be in the **Objective Case**; the word which denotes an object indirectly affected by the action is called the *Indirect Object*, and is also said to be in the Objective Case. In the sentence given above, 'book,' denoting the thing actually given, is the Direct Object; 'James,' denoting the person to whom the book was given, is the Indirect Object; both 'book' and 'James' are in the Objective Case.

**23. The Nominative Case** is that form of a Noun or Pronoun which is used to express the Subject of the Sentence, e.g. *Henry* laughed; *I* sang; *you* wept; *he* smiled.

The term would appear to have been applied originally to that form of the noun which indicated merely the *name* (nomen) of a thing.

When a noun stands for a person or thing spoken to, it is sometimes called the **Nominative of Address**. In Latin many nouns take a distinct form, called the **Vocative Case**, when so used, from Lat. *voco*, I call. In English the Vocative form is the same as the Nominative, e.g.—

*John* did it (Nom.)

*John*, do not do it (Voc.)

Sometimes we find in a sentence a noun or pronoun qualified by a participle, but having no connection, either as subject or object, with the finite verb in the predicate. Such a noun or pronoun is

usually called the **Nominative Absolute** (Lat. *ab*, from; *solutus*, loosened), because it is, as it were, *loosed* from the main sentence—

The *coach* having gone, I was obliged to walk on foot.

*This* being done, we went for a walk.

On we marched, our *companions* following slowly behind.

The function of the Absolute clause is to express *time*, *cause*, *condition*, or *accompanying circumstance*, and is, strictly speaking, adverbial. In O.E. the dative case was used in absolute clauses. Dr. Abbott prefers to call the Nominative Absolute the Subject Absolute.

**24. The Possessive Case** is that form of a Noun or Pronoun which is used to show that the thing denoted is the possessor of something; e.g. *John's* book; the *boy's* clothes. The Possessive Case is the only noun-case in modern English which has a distinctive termination.

It is usually formed by adding *s* with an apostrophe before it (*'s*) to the Nominative; e.g. *John's*, *men's*.

If the Nominative singular or Nominative plural end in a sibilant, the Possessive Case is indicated by the mere addition of the apostrophe, e.g. the *boys'* clothes: the *girls'* bonnets; *Moses'* rod; for *conscience'* sake; for *righteousness'* sake; *Felix'* room; *Phæbus'* fire; *Lycurgus'* laws. Milton writes 'for *intermission* sake.' The modern tendency is to use *s*, as well as the apostrophe, after Proper Nouns ending in a sibilant. Thus we say 'St. James's Church,' 'Chambers's Journal,' 'Bass's Ale.'

In O.E. the Possessive Case was expressed in the singular by the termination *es*, which was pronounced as a separate syllable. The apostrophe (from Greek *apo*, away, and *strophe*, a turning) stands for the omitted vowel. Even in Shakspeare the vowel is occasionally sounded, e.g.—

'To show his teeth as white as whalës bone.'

The use of the apostrophe is comparatively modern, and is somewhat inconsistently restricted to the possessive case, as there has been a similar elision of the vowel in the *plural* of many nouns in which the apostrophe is not used; e.g. the plural 'smiths' is a contraction of 'smithas,' the plural 'days' of 'dagas.' In the 'Spectator' we find the apostrophe used in writing plurals, e.g. 'Purcell's opera's,' 'the making of grotto's,' but the practice has been abandoned except in forming the plurals of particles and of letters used as nouns; e.g. 'There are too many who's in the sentence,' 'Dot your i's and cross your t's.'

It was absurdly supposed by some of the old grammarians that the ending of the possessive case was a corruption of the pronoun

*his*. Unfortunately for this theory, *his* is itself the possessive case of *he* or *hit* (it), and the *s* in it would still have to be accounted for. Moreover, the theory would clearly not account for the possessive case of feminine and plural nouns. 'Jane's child' could not be 'Jane his child;' nor could 'the men's swords' be 'the men his swords.'

In accordance with the theory we find in the Prayer Book 'Jesus Christ *His* sake;' and in the Bible (Ed. 1611), 'Asa *his* heart,' 1 Kings xv. 14; 'Mordecai *his* matters,' Esth. iii. 4; 'By Naomi *her* instruction Ruth lieth at Boaz *his* feet,' heading to Ruth iii.

In the case of a compound noun the apostrophe is always appended to the last noun, e.g. 'the Lord Chancellor's wig,' 'the Lord Admiral's ship;' the two nouns being regarded as forming only one compound noun. When two nouns are in apposition, i.e. when one is used to define the other more closely, we generally place the sign of the possessive case after each, e.g. 'Smith's, the bookseller's.'

In modern English the possessive case is chiefly used with reference to living things, e.g. John's hand, the bird's wing, the horse's tail. In speaking of inanimate things we generally employ the preposition *of* instead of the usual case-ending. Thus we say 'the weight of the stone,' not 'the stone's weight.'

**25. The Objective Case** is that form which a noun or pronoun takes when it is the Direct or Indirect Object in a sentence. (See § 22.) In English grammar nouns are said to be in the Objective Case, even when they have no distinct *form* to express it, if they stand in an *objective relation* to the other words of the sentence.

The word <sup>1</sup> used to express the Direct Object is sometimes called the Accusative Case. The origin of this term, which is borrowed from Latin Grammar, is not clear. Dr. Abbott conjectures that 'possibly the Romans regarded the

<sup>1</sup> In consequence of the loss of distinctive forms for the Objective Case of nouns, we are now compelled to depend very much upon *position* to indicate the objective relation. In Latin the words, *pater filium amat* (the father loves the son), would convey the same meaning, in whatever order the words were arranged, the form of *pater* showing that it is the Subject of the sentence, the form of *filium* showing that it is the Direct Object of the sentence. But in the corresponding English sentence, 'The father loves the son,' we are left to infer that 'son' is the Direct Object from its position *after* the verb. We could not alter the order of the words without producing ambiguity. Cp. 'The father the son loves,' 'The son the father loves.'



object as being in front of the agent, like an *accused* person confronted with the prosecutor.'

The Indirect Object is sometimes called the Dative Case (i.e. the Giving Case, from Lat. *do*, *datum*, *I give*, being mainly used after verbs of *giving*).

Some O.E. nouns had a form distinct from the Nom. for the Dir. Obj.; still more had a distinct form for the Ind. Obj. Thus the acc. of *steorra*, a star, was *steorran*; of *wylen*, a female slave, was *wylne*; of *gifu*, a gift, was *gife* or *gifu*. The dat. of *leáf*, a leaf, was *leáfe*; of *smith*, a smith, was *smithe*. In modern English the Object, whether Direct or Indirect, takes, if a noun, the same form as the nominative. Compare—

The *boy* cried (Nom.).  
I heard the *boy* (Direct Obj.).  
I gave it to the *boy* (Indirect Obj.).

English pronouns have distinct forms for the Nominative and Objective Cases, but not for the Direct and Indirect Objects. Compare—

*I* saw James (Nom.).  
James saw *me* (Direct Obj.).  
He gave it to *me* (Indirect Obj.).

In order to determine whether a noun is in the Nominative or Objective Case we have to consider the construction of the sentence. If the noun be the Subject of the sentence, no matter whether the verb that follows be in the Active or Passive Voice, it is said to be in the Nominative Case. It is a mistake to say that the Nominative Case is used to denote the doer of the action. In the sentence 'John was beaten,' 'John' is in the Nominative Case; John was not the beater; he was beaten.

**26.** The **Direct Object** is governed by a *transitive verb*. To find it out in a sentence, put *whom* or *what* before the verb, and the answer will reveal it. Thus, in the sentences 'I struck John,' 'He praised the book,' the answers to the questions 'Whom did I strike?' 'What did he praise?' viz. *John* and *book*, are the Direct Objects.

**27.** The **Indirect Object** usually follows the preposition *to* or *for*, expressed or understood, e.g. 'Give the book to *William*;' 'Give *William* the book;' 'This book is for *you*;' 'Tell *me* a story;' 'He wrote *me* a letter.'

As a rule the Subject of a sentence precedes the verb, but in interrogative, imperative, and rhetorical constructions it frequently follows it, e.g.—



O wherefore come *ye* forth?—*Macaulay*.

Be *thou* faithful.—*Bible*.

'Where,' said *he*, 'are you going?'

Still is the toiling *hand* of Care.—*Gray*.

Great is *Diana* of the Ephesians.—*Bible*.

Few and short were the *prayers* we said.—*Wolfe*.

After the introductory adverb '*there*' the Subject nearly always follows the verb—

There was no *room*.

In interrogative and rhetorical constructions the Objective Case often precedes the verb or preposition which governs it.

*Jesus* I know, and *Paul* I know.—*Bible*.

*Whom* did you see?

*Whom* did you give it to?

In what are called adjective clauses (see § 127) the Objective Case *always* precedes the *verb*, but may precede or follow the *preposition*.

This is the book *which* you sought.

This is the book *in which* I was reading.

This is the book *which* we were reading *in*.

Grammarians sometimes distinguish other objects; but, clearly, no other objects can be co-ordinate with the Direct and Indirect Object. Every object must of necessity be either Direct or Indirect. Under the head of Direct Objects should also be included—

1. *The Reflexive Object*, an Object referring to the same person or thing as the Subject of the sentence, e.g.—

I injured *myself*.

Turn *thee*, O Lord.—*Bible*.

He who hath bent *him* o'er the dead.—*Byron*.

2. *The Cognate Object* (from Lat. *co*, together; *gnatus*, born), an Object akin in meaning with the verb, which is generally intransitive, e.g.—

I have fought a good *fight*.—*Bible*.

He slept a refreshing *sleep*.

He ran a *race*.

Under the head of Indirect Objects should also be included—

1. *The Factitive Object*, a secondary object used with a Direct Object, or with the Subject of a verb in the Passive Voice, after verbs of *making*, *creating*, *appointing*, *thinking*, *believing*, *supposing*, &c. It is so called because *make* (Lat. *facio*) is a type of the class of verbs which are used in this construction—

We made John (Dir. Obj.) our *leader* (Fac. Obj.).

The king created him a *peer* (Fac. Obj.).

We thought the gardener (Dir. Obj.) a capable *man* (Fac. Obj.).

The verb 'to be' is sometimes used to connect the Direct Object with the Factitive Object.

2. *The Adverbial Object*, an object used to express *time, space, weight, price, age, &c.*—

He walked two *hours* every *day* last *week* (Time).

He never stirred an *inch* (Space).

It weighed five *pounds* (Weight).

It was worth *sixpence* (Value).

He was six *years* old (Age).

The government of these objects is sometimes explained by supplying a preposition before them, but no preposition was used before them in O.E., and no preposition is needed to explain their government now. The relations of *time, space, &c.*, were expressed in O.E. by various oblique cases that were not governed by verb or preposition, but were simply demanded by the idiom of the language. Cp. the 'accusative of time and space,' the 'ablative of measure, time, and place,' &c., in Latin.

Nouns and pronouns attached to other nouns or pronouns, and denoting the same person or thing, are said to be in **apposition** (Lat. *ad*, near; *pono*, I place) with the word which they limit.

Did you know Turner, the *painter*? (Dir. Obj. in apposition with 'Turner').

He called at Smith's, the *grocer's* (Poss. in apposition with 'Smith's').

Jones, the *head-boy*, got the prize (Nom. in apposition with 'Jones').

I gave it to John, the *waiter* (Ind. Obj. in apposition with 'John').

Nouns are also used in apposition after **copulative verbs** (Lat. *copula*, a link), as *be, become, grow* (intrans.), *turn* (intrans.), *turn out* (intrans.), *prove* (intrans.), *continue* (intrans.), *remain*.

He was a *sailor*.

He became a *merchant*.

He continued a *soldier*.

He proved a bad *fellow*.

28. In O.E. there were five cases, the Nominative, Possessive, Dative, Accusative, and Ablative. No English noun possessed a distinctive form for each case. The Nominative and Accusative of some nouns were alike; the Dative and Ablative of other nouns were alike. Most of the old case-endings were lost in the three centuries which followed

the Norman conquest. The declensions of two old nouns are subjoined by way of illustration—

*Singular.*

Nom.	smith	steorr-a (a star)
Poss.	smith-es	steorr-an
Dat.	smith-e	steorr-an
Acc.	smith	steorr-an
Abl.	smith-e	steorr-an

*Plural.*

Nom.	smith-as	steorr-an
Poss.	smith-a	steorr-ena
Dat.	smith-um	steorr-um
Acc.	smith-as	steorr-an
Abl.	smith-um	steorr-um

It will be observed that all the case-endings of 'steorra' have disappeared, and that the possessive singular and the nominative and accusative plural, the only surviving case-endings of 'smith,' are contracted.

Lady-day (i.e. our Lady's day), lady-bird (our Lady's bird), Sunday (O.E. Sunnan-dæg, i.e. Sun's day), Monday (O.E. Mōnan-dæg, i.e. Moon's day), Friday (O.E. Frige-dæg, i.e. Friga's day), contain old possessives. The poss. of *hlæfdige* was *hlæfdigan*; of *sunne*, *sunnan*; of *mōna*, *mōnan*. The *s* in Tuesday (Tiwes dæg), in Wednesday (Wodnes dæg), and in Thursday (Thunores dæg = the thunderer's day), is a remnant of the old possessive. So is it in *daisy* (day's eye), *monkshood*, *bridesmaid*, and in many names of places, as *Wansborough* (Woden's borough). In *hunter*, *bondsman*, *oarsman*, &c., the *s* appears to be euphonic. In Witenagemote (the meeting of the wise men), the termination *-ena* of the genitive plural is preserved. With *Lady-day* (properly Lady day) contrast *Lord's day*.

**Exercises.**

1. Pick out the Nominative Case in each of the following passages—

I saw John. John saw me. We heard the men talking. The book is on the table. We have had enough of action. Where is John's book? My son John is at school. Mary, go and call the cattle home. The butcher weighed the meat. The meat weighed six pounds. John is now a man, six foot high.

a. There was no leaf upon the forest bare.

b. Round the cape of a sudden came the sea.—*Browning*.

c. Uneasy lies the head that wears a crown.—*Shakspeare*.

d. Thy joys no glittering female meets,  
No hive hast thou of hoarded sweets.—*Grey*.



- c.* The love where Death hath set his seal  
Nor age can chill, nor rival steal,  
Nor falsehood disavow.—*Byron.*

2. Pick out the nouns in the Objective Case—

- a.* Now fades the glimmering landscape on the sight,  
And all the air a solemn stillness holds,  
Save where the beetle wheels his droning flight,  
And drowsy tinklings lull the distant folds.—*Gray.*

- b.* His death, which happen'd in his berth,  
At forty odd befel ;  
They went and told the sexton, and  
The sexton tolled the bell.—*Hood.*

- c.* Me this unchartered freedom tires.—*Wordsworth.*

- d.* And when the sun begins to fling  
His flaring beams, me, goddess, bring  
To archèd walks of twilight groves,  
And shadows brown that Sylvan loves.—*Milton.*

- e.* Behold where Dryden's less presumptuous car  
Wide o'er the fields of glory bear  
Two coursers of ethereal race  
With necks in thunder clothed, and long-resounding pace.  
*Gray.*

3. Distinguish between the Direct and Indirect Object in the following passages—

- a.* Tell John a story.  
*b.* Grant your brother his request.  
*c.* Heaven send the prince a better companion !—*Shakspeare.*  
*d.* Heaven send the companion a better prince !—*Id.*  
*e.* Saddle me the ass.—*Bible.*  
*f.* Villain, I say, knock me at this gate.—*Shakspeare.*  
*g.* Give sorrow words ; the grief that does not speak  
Whispers the o'er-fraught heart and bids it break.—*Id.*

4. State the case of each of the nouns in the following passages—

- a.* Society, Friendship, and Love,  
Divinely bestowed upon man,  
O, had I the wings of a dove,  
How soon would I taste you again !—*Conper.*  
*b.* I wish our friends joy.  
*c.* There's a pang in all rejoicing,  
A joy in the heart of pain,  
And the Wind that saddens, the Sea that gladdens,  
Are singing the self-same strain.—*B. Taylor.*



- d.* Were England united, we might defy the world.  
*e.* Here rests his head upon the lap of earth.—*Gray*.  
*f.* Cromwell, I charge thee, fling away ambition.—*Shakspeare*.  
*g.* Where go the poet's lines ?  
 Answer, ye evening tapers ;  
 Ye, auburn locks, ye, golden curls,  
 Speak from your folded papers.—*Holmes*.  
*h.* That is the lord-high-admiral's ship.  
*i.* Like driftwood spars, which meet and pass  
 Upon the boundless ocean plain,  
 So on the sea of life, alas !  
 Man meets man—meets and quits again.—*M. Arnold*.  
*k.* Order gave each thing view.—*Shakspeare*.  
*l.* Out of this nettle, danger, we pluck this flower, safety.—*Id.*  
 5. Give instances of (*a*) the Factitive Object ; (*b*) the Cognate Object ; (*c*) the Adverbial Object.  
 6. What is meant by the Nominative Absolute ? Give instances.

## PARSING OF NOUNS.

29. The complete parsing of a noun should show

1. The part of speech to which it belongs ;
2. Its inflexions in the sentence in which it occurs ;
3. Its syntactical relations with other words in the sentence.

Case, with the exception of the Poss., is not, strictly speaking, an *inflexion* of modern English nouns, but is included with the inflexions in the subjoined scheme for convenience.

### SPECIMEN.

And more true *joy* *Marcellus* exiled feels  
 Than *Cæsar* with a *senate* at his *heels*.

Word	Class	Inflexions	Syntactical Relations
joy	Noun, common	sing., neut., obj.	gov. by 'feels'
Marcellus	Noun, proper	sing., masc., nom.	subj. to 'feels'
Cæsar	Noun, proper	sing., masc., nom.	subj. to 'feels'
			understood
senate	Noun, common	sing., neut., obj.	gov. by 'with'
heels	Noun, common	plur., neut., obj.	gov. by 'at'

Parse the nouns in the following passages—

- a. Worth makes the man, and want of it the fellow.—*Pope*.
- b. Let bygones be bygones.
- c. Hypocrisy is the homage which vice pays to virtue.  
*Rochevoucauld.*
- d. And raw in fields the rude militia swarms ;  
Mouths without hands ; maintained at vast expense,  
In peace a charge, in war a weak defence ;  
Stout once a month they march, a blustering band,  
And ever, but in times of need, at hand.—*Dryden*.
- e. As cold waters to a thirsty soul, so is good news from a far country.—*Bible*.
- f. The Kembles were remarkable actors.
- g. Nobles and heralds, by your leave,  
Here lies what once was Matthew Prior ;  
The son of Adam and of Eve,  
Can Bourbon or Nassau claim higher ?—*Prior*.
- h. I think there be six Richmonds in the field.—*Shakspeare*.
- i. Perhaps it may turn out a sang,  
Perhaps turn out a sermon.—*Burns*.
- k. For my voice, I have lost it with hollaing and singing of anthems.—*Shakspeare*.
- l. O, monstrous ! but one halfpenny-worth of bread to this intolerable deal of sack !—*Id.*
- m. Seeing is believing.
- n. Diamond me no diamonds ! prize me no prizes !—*Tennyson*.
- o. Who ever knew truth put to the worse in a free and open encounter ?—*Milton*.
- p. He laughed a hearty laugh.
- q. The being of God is a kind of law to His working.—*Hooker*.
- r. Dreaming dreams no mortal ever dared to dream before.  
*Poe*.
- s. Ethics is the science of morals.
- t. They sought Him among their kinsfolk and acquaintance.  
*Bible*.
- u. Virtue itself turns vice, being misapplied.—*Shakspeare*.
- v. There is much virtue in your ' If. '—*Id.*
- w. E'en while I speak the transient. Now is past,  
And death more near this sentence than the last.
- x. I did not know the ins and outs of the place.
- y. She moves a goddess, and she looks a queen.—*Pope's Homer*.

## ADJECTIVES.

**30. Adjectives** are words joined to nouns—

1. To *describe* things, e.g. I have *good, old, red* wine.
2. To *point out* things, e.g. Put *this* wine on *that* table.
3. To express *number*, or *quantity*, or *order* in a series, e.g. Put *two* glasses and *some* wine on the *second* table.

In other words, adjectives are used to *qualify* or *limit* nouns. Some writers confine the term adjective to words that *qualify* the noun, i.e. to the first class enumerated above; but the name adjective (Lat. *adjectivus* = admitting of being added to something) is equally applicable to words that merely *limit* the noun, i.e. merely restrict its application.

**31. Adjectives of Quality** are used to describe a thing, and are said to qualify the noun that denotes the thing, e.g. The *old* tree is still standing. When forming part of the predicate the adjective may qualify a pronoun, e.g. He is *old*.

Beginners should be careful to distinguish between Concrete Nouns and Adjectives having the same form, e.g.—

*White* dazzles my eyes (Concrete Noun).  
The *white* chalk dazzles my eyes (Adj.).

They should also be careful not to speak of adjectives as denoting the qualities of *nouns*. Adjectives denote the qualities of the *things* designated by nouns.

Some writers are very fond of using adjectives as Abstract Nouns. Thus they speak of 'the Beautiful,' 'the True,' 'the Sublime,' and so forth.

Adjectives are also often used in the place of Concrete Nouns, e.g. The rich (i.e. rich persons) should not forget the poor (i.e. poor persons).

**32.** When an adjective, standing either before or after a noun, forms with it a kind of compound name, it is said to qualify the noun **attributively**, e.g.—

A *blue* sky. The *white* rose. A *happy* day.  
At length a *universal* hubbub *wild*.—*Milton*.  
Or flocks or herds or *human* face *divine*.—*Id.*  
Full many a gem of *purest* ray *serene*.—*Gray*.



As a rule adjectives used attributively *precede* the noun which they qualify, but, as may be seen from the previous examples, they may also follow it.

**33.** When an adjective is used without a following noun to form part of the predicate of a sentence, it is said to qualify its noun or pronoun **predicatively**, e.g.—

The way was *long*, the wind was *cold*,  
The minstrel was *infirm* and *old*.—*Scott*.

*Happy* the man, and *happy* he alone,  
He who can call to-day his own.—*Dryden*.

Adjectives used predicatively usually follow the word which they qualify, but may precede it.

Adjectives are often used predicatively after (a) verbs of seeming, (b) verbs relating to posture, (c) verbs denoting continuance:—

a. He seemed *happy*.

b. He stood *silent*.

c. He remained *rich*. (See SYNTAX.)

Note the difference between 'He looked *cold*' and 'He looked *coldly*.'

**34.** An adjective is sometimes used to supplement verbs of making and thinking, as *make*, *create*, *render*, *think*, *believe*, *call*, *deem*, *suppose*, *consider*.

He made us *happy*.

We thought him *clever*.

He was rendered *miserable*.

The adjective in this construction is said to qualify the word to which it is attached **factitively** (from Lat. *facio*, I make). Dr. Abbott would regard such combinations as 'made-happy' and 'thought-clever' as compound verbs.

Some adjectives can be used predicatively but not attributively, e.g. *alone*, *well*, *afraid*, *unwell*, *aware*, *athirst*.

The learner should carefully distinguish between adjectives and adverbs that are alike in form. Cp. 'a *long* pole' with 'he lived *long*;' 'a *fast* runner' with 'he ran *fast*.' These adverbs formerly ended in *-e*, but the *e* has been dropped, and now they can be recognised only by considering their function.

**35.** **Adjectives of Quantity** express number and quantity, and are said to *limit* the nouns to which they are joined. They include—



## 1. Definite Numerals—

*a. Cardinal*, e.g. one, two, three, four, dozen, &c. Cardinal numerals are so called from the Lat. *cardo*, a hinge, because they are the most important, the others being for the most part formed from them. Thus, *three* gives *third*; *four*, *fourth*; &c.

*One*. O.E. *an*. Cognate with Lat. *unus* and Germ. *ein*. The indefinite article *an*, of which *a* is a contraction, retains the original form of *one*, but, except in a few instances, has lost the force of a numeral. Comp.—

‘Two *a* penny,’ i.e. two for one penny.

‘All of *a* size,’ i.e. of one size.

‘They are both of *a* tale,’ i.e. they tell one story.—*Shakspeare*.

‘Two of *a trade* can never agree.’

‘A’ things hae *an* end (i.e. one end), an a pudding has twa.’  
*Scotch proverb*.

‘*Ae* ha’f o’ the world kens na how the ither ha’f lives.’—*Id*.

*Two*. O.E. *twá*, fem. and neut. of the masculine form *twégen*. Whence our word *train*. Cp. *twin*, *between*.

*Three*. O.E. *thry*, masc.; *threó*, fem. and neut.

*Four*. O.E. *feower*.

*Five*. O.E. *fíf*; originally contained an *n*. Cp. Ger. *fünf*, Lat. *quinque*, Gr. *pente*.

*Six*. O.E. *sex*. Cp. Lat. *sex*, Ger. *sechs*.

*Seven*. O.E. *seofon*. Cp. Lat. *septem*, Ger. *sieben*.

*Eight*. O.E. *eahta*. Cp. Lat. *octo*, Ger. *acht*, Fr. *huit*, Welsh *wyth* (pronounced *ooith*).

*Nine*. O.E. *nigon*. Cp. Lat. *novem*, Ger. *neun*.

*Ten*. O.E. *týn*. Cp. Goth. *taihun*, Ger. *zehn*. Ten has lost the guttural sound represented by the *h* in Gothic and German; but the lost sound reappears in twenty (O.E. *twentig*), i.e. two-ten.

*Eleven*. O.E. *endleofan*. *End*=one, *leofan*=leave. Cp. Goth. *ainlif*. Some suppose *leofan* represents some old root meaning ten. If this view be correct, *eleven* would correspond to the Lat. *undecim*.

*Twelve*. O.E. *twelf*. *Twe*=two, *lf*=leofan. Cp. Goth. *tralif*. See *Eleven*.

*Dozen*. Fr. *douzaine*. From *douze*, twelve. Lat. *duodecim*.

*Thirteen*. The suffix *-teen*=ten.

*Twenty*. See *Ten*.

*Score*. O.E. *scéran*, to cut. Accounts were formerly kept by cutting notches in a stick called a *tally*, from the French *tailler*, to cut. Twenty was probably the number of notches which it was found convenient to cut on a single stick. Cp. ‘Whereas before our forefathers had no other books but the *score* and the *tally*, thou hast caused printing to be used.’—*Hen. VI. Pt. II*.

*Hundred.* O.E. *hund*. Hund was originally prefixed to numerals from 70 to 120, e.g. *hund-seofontig*, seventy; *hund-eahtatig*, eighty; *hund-enlufontig*, a hundred and ten; *hund-twelftig*, a hundred and twenty. It would appear to have been a contraction of the Gothic *taihun*, ten; if so, the forms given above would mean ten times seven, ten times eight, &c. Wedgwood says that the termination *raed* in Old Swedish means a reckoning up to ten.

*Thousand.* O.E. *thúsend*. O.H.G. *zenstunt* (=probably *ten hundred*).

*Million.* Lat. *mille*, a thousand.

**b. Fractional**, e.g. half, quarter, third, &c.

**c. Multiplicatives.** These are formed in two ways, viz. (1) by the English suffix *-fold*, as *an-fald* (=one-fold, now obsolete), *two-fold*, &c.; and (2) out of Latin elements, e.g. *simple* (from *sim*=one, cp. *semel*, once, and *plico*, I fold); *duplex*, *duple* or *double*; *triple*, *treble*; *quadruple*; *quintuple*; &c.

**d. Both.** O.E. *bá*, fem. and neut. of *bégen*. Later forms are *bátwá*, *bútú*=both, the two.

**e. None and No.** Negative forms of *an* and *a* (one), e.g. 'none occasion' (now becoming obsolete), 'no hope.' Cp. *mine* and *my*.

When used without a following noun the Cardinal and Fractional Numerals should be parsed as Numeral Pronouns or Nouns. 'What! all my pretty *ones*' (*Shakspeare*). 'They came in *twos* and *threes*.' 'A *half* is sometimes more than the *whole*.' 'Two *thirds* of the people were English.'

When used with Adjectives, Adverbs, and Prepositions, both definite and indefinite numerals may be employed adverbially; as 'half timidly,' 'half bold and half shy,' 'threefold greater abundance.'

The slow wise smile that round about  
His dusty forehead drily curled,  
Seemed *half*-within and *half*-without,  
And full of dealings with the world.—*Tennyson*.

## 2. Indefinite Numerals.

Any, all, few, little, less, least, enough, enow, many, much, more, most, several, divers, certain, whole, some.

*Any.* O.E. *énig*. From *án*, one. E.g. '*any* word,' '*any* man.'

*All.* O.E. *eal*. The genitive plural of this word, *calra*, survived in the form of *alder* as late as the 16th century. *Shakspeare* writes

alderliest, i.e. dearest of all. For 'liest' cp. 'I had as *lief*.' Ger. *lieb*, dear.

*Few*. O.E. *feáw*: e.g. 'few men.'

*Little, less, least*. 'Much cry and little wool.' Note the difference between the qualitative adjective *little*, the adjective of quantity, and the numeral pronoun. Cp.—

*Little* boats should keep near the shore (Adj.).

A *little* leaven leaveneth the whole lump (Num.).

Here a *little* and there a *little* (Num. Pron.).

A *little* more than a *little* is much too much (Num. Pron.).

*Enough*. O.E. *genoh*. *Enow* probably represents the old plural. Cp. 'meat *enough* and men *enow*.' Dr. Johnson says that 'enow' is the only plural form of an adjective surviving in English.

*Many, much, more, most*. O.E. *manig*.

*Several*. Lat. *separare*, to sever. E.g. 'several persons.' The primary meaning survives in the expression, 'a *several* house.'

*Certain*. Lat. *cerno*, I separate. Note the difference between the uses of this word in the following sentences: 'I am *certain* (=sure) he was here;' '*certain* men of our company.' In the former it is an adjective of quality, in the latter a demonstrative adjective.

*Divers*, from same source as *diverse*. It is used both with a singular and a plural noun; e.g.—

A *divers* posture.—*Bacon*.

*Divers* gentlemen.—*Shakspeare*.

*Whole*. O.E. *hál*, healthy, entire. E.g. 'the *whole* number,' 'the *whole* city.'

*Some*. O.E. *sum*. E.g. 'I have *some* money.' In 'some eight or nine years ago,' *some* has the force of *about*.

All these indefinite numerals may be used pronominally, e.g.—

*Any* of them will do.

*All* is lost except honour.

*Many* are called but *few* are chosen.—*Bible*.

There's *little* to earn and *many* to keep.—*Kingsley*

The *least* of them would suffice.

*Enough* is as good as a feast.

*Several* of them were good.

*Divers* of them came from far.—*Bible*.

For before that *certain* came from James.—*Ib*.

I preserved the *whole* of it.



36. Demonstrative Adjectives are such as are used to point out, with greater or less precision, the things of which we are speaking, and include—

1. The so called definite article<sup>1</sup> ‘the’ (O.E. *se*, *seó*, *thæt*). The old definite article was inflected for gender, number, and case. The definite article is used—

*a.* To point out some particular thing referred to; e.g. it was said of a great statesman that he was never in want of *a* word; of his rival that he was never in want of *the* word; viz. the word which precisely expressed his meaning.

*b.* To point out that we are speaking of a whole species or class, e.g. ‘*the* lion,’ ‘*the* ocean,’ ‘*the* good,’ ‘there is but one step from *the* sublime to *the* ridiculous.’

In such constructions as the following, *the* represents *thí*, the old ablative of the article, e.g. ‘*the* more *the* merrier,’ i.e. by how many more by so many merrier; ‘*the* rather.’

2. **Pronominal Adjectives**, i.e. words which may be used where these peddling words for want of matter.

<sup>1880</sup> Poets write masculine numbers.—*Shirley*.

## COMPARISON OF ADJECTIVES.

37. Various objects may possess the same quality in different degrees. Thus they may be all white, but one may be whiter than another, and one may be the whitest of them all. To mark these different degrees the adjective which denotes the quality is inflected.

38. The simple form of the adjective is said to be of the **Positive Degree**, e.g. ‘a *bright* day,’ ‘a *large* tree.’

That form of the adjective which is used to show that something possesses the quality denoted by the adjective in a higher or lower degree than something else, is said to be of the **Comparative Degree**, e.g. ‘This tree is *larger* than that,’ ‘Choose the *less* evil.’

Some adjectives denoting qualities that do not admit of comparison are not compared.

Such are adjectives denoting—

*a.* *Material*, as golden, wooden.

*b.* *Figure*, as square, triangular.



It will be observed that when these words are followed by a noun they do not stand *for* that noun, but merely limit it. They are, therefore, clearly not *pronouns* in such constructions.

### Exercises.

Classify the adjectives in the following passages—

*a.* When bad men combine, the good must associate; else they will fall, one by one, an unpitied sacrifice, in a contemptible struggle.

*Burke.*

*b.* Sweet day! so cool, so calm, so bright.—*Herbert.*

*c.* For who, to dumb forgetfulness a prey,  
This pleasing anxious being e'er resigned,  
Left the warm precincts of the cheerful day,  
Nor cast one longing, lingering look behind?—*Gray.*

*d.* My sentence is for open war.—*Milton.*

*e.* There's but a shirt and a half in all my company; and the half-shirt is but two napkins, tacked together and thrown over the shoulders like a herald's coat without sleeves.—*Shakspeare.*

*f.* Three misbegotten knaves in Kendal green.—*Id.*

*g.* There be four of us here, have taken a thousand pound this  
and with

And with their sweetness catch the nibbling ear  
Of amorous ladies ; with the music of  
These ravishing nouns we charm the silken tribe,  
And make the gallant melt with apprehension  
Of the rare word. I will maintain it against  
A bundle of grammarians, in poetry  
The substantive itself cannot subsist  
Without its adjective.

*Friend.*

But, for all that,  
Those words would sound more full, methinks, that are not  
So larded ; and, if I might counsel you,  
You should compose a sonnet clean without them.  
A row of stately substantives would march  
Like Switzers, and bear all the field before them ;  
Carry their weight ; show fair, like deeds enrolled ;  
Not writs that are first made and after filled.  
Thence first came up the title of blank verse ;—  
You know, sir, what blank signifies ?— where the sense,  
First framed, is tied with adjectives like points,  
And could not hold together without wedges :  
Hang it, 'tis pedantic, vulgar poetry.  
Let children, when they versify, stick here  
And there

c. *Time*, as monthly, annual.

d. *Place*, as European, insular.

e. *Other qualities which exist only in the highest degree*, e.g. extreme, top, bottom, perfect, eternal, perpetual, everlasting.

In some cases, however, these adjectives are no longer strictly used in their literal sense, and in such cases are often compared. Thus we have 'extremest,' 'more perfect,' &c.

That form of the adjective which is used to show that a thing possesses the quality denoted by the adjective in the highest or lowest degree, is said to be of the **Superlative Degree** (Lat. *super*, above; *latus*, carried), e.g. 'This is the *largest* tree,' 'Choose the *least* evil.'

### 39. Formation of the Comparative Degree.

1. By the addition of *-r* or *-er*, e.g. 'a wiser man,' 'a fairer scene.' If the positive degree end in *y*, the *y* is changed into *i* before the termination *-er*, e.g. holy, holier. If it end in a consonant preceded by a short vowel, the consonant is doubled, e.g. red, redder.

2. By placing the words *more* or *less* before the positive form; e.g. more extraordinary, less distinguishable.

As a rule the only adjectives that form their comparative degree with the help of 'more' are words of two or more syllables.

Some adjectives have the comparative form, but do not take *than* after them. They include—

1. Certain English adjectives, some of which would appear to be formed from prepositions, e.g. hinder, latter, nether, inner, utter, outer, &c.

2. Certain Latin adjectives which have been adopted in their comparative form, e.g. exterior, interior, junior, senior, major, minor.

### 40. Formation of the Superlative.

1. By the addition of *-st* or *-est* to the positive degree, e.g. 'the *wisest* man,' 'the *fairest* scene.'

2. By the suffix *-most*, e.g. 'the *foremost*,' 'the *inmost*,' 'the *utmost*.' This suffix is supposed to be compounded of two elements. In O.E. there were two superlative endings, viz. *-ema* and *-est* or *-ost*. The following are specimens of the former—

O.E.  
innema (*inmost*)  
útéma (*outmost*)  
nithema (*nethermost*)  
hindema (*hindmost*)

O.E.  
forma (*foremost*)  
æftema (*aftermost*)  
ufema (*uppermost*)  
midema (*midmost*)

Compare the Latin superlatives *extremus*, *infimus*, *supremus*, *optumus* (old Latin), *postumus*.

It seems probable that the termination *-st* was added when the force of the old termination was lost. We find in O.E., in addition to the above, such forms as *innemest*, *ytemest*, *nithemest*, &c.

3. By placing the words *most* or *least* before the positive degree; e.g. *most musical*, *most melancholy*, *least worthy*.

*Extreme* and *supreme* are Latin superlatives, but are often used in English as of the positive degree.

#### 41. Irregular Comparisons—

1. *By change of vowel*, as in *old*, *elder*, *eldest*.
2. *By contraction*, as in *late*, *latter*, *last*.
3. *By taking one degree from one root and another from another*, as *good*, *better*, *best*.
4. *By forming the comparative and superlative from adverbs or prepositions*, e.g. *neath*, *nether*, *nethermost*.

**Late**, **latter** (later), **last** (latest). The duplicate forms in the comparative and superlative degree have now distinct significations.

**Old**, **elder** (older), **eldest** (oldest). The distinctions between our use of 'older' and 'elder,' and of 'oldest' and 'eldest,' are very nice. Dean Alford says: 'We cannot say "Methuselah was the *eldest* man that ever lived;" we must say, "the *oldest* man that ever lived." Again, it would hardly be natural to say "his father's oldest born," if we were speaking of the firstborn. If we were to say of a father, "He was succeeded by his oldest son," we should convey the impression that that son was not the *eldest*, but the oldest surviving after the loss of the eldest. And these examples seem to bring us to a kind of insight into the idiomatic difference. "Eldest" implies not only more years, but also priority of right [Qy. in *time*]; nay, it might sometimes even be independent of actual duration of life. A firstborn who died an infant was yet the *eldest* son. If all mankind were assembled, Methuselah would be the oldest, but Adam would be the eldest of men.'—*Queen's English*, p. 140. It may be added that we do not apply 'elder' and 'eldest' to things or places. We should not say of one of two cities that it was the *elder* of the two.

**Nigh**, **nigher**, **nighest** (next).

**Near**, **nearer**, **nearest**.

The positive form in O.E. was *neah*, so that our present positive form *near* is really a comparative, and *nearer* a double comparative. Cp.—



To kirke the *narre* (nearer)  
From God the *farre* (farther).—*Old Proverb*.

The superlative *next* is contracted from *nighest*, the *gh* having been gutturalized. So 'highest' was contracted into *hext*. Cp.—

When bale is *hext*, boot is *next*.—*Old Proverb*.

i.e. when trouble is at its highest, then the remedy is nearest.

**Rathe, rather, rathest.** Of these forms *rathe* survives only in poetry; *rather* has ceased to be used as an adjective, and is now used as an adverb, but still in the sense of *sooner*; and *rathest* is obsolete; e.g.—

Twin buds too *rathe* to bear  
The winter's unkind air.—*Coleridge*.

The men of *rathe* and riper years.—*Tennyson*.

*Rathe*-ripe fruit (i.e. early fruit).—*Suffolk dialect*.

His *rathe* wyf (i.e. his former wife).—*Robert of Gloster*.

**Good, better** (O.E. *betera*), **best** (*betest*). The root of *better* is O.E. *bót*, boot, remedy, compensation. Cp. O.E. *bet* (adv.), better; *bétan*, to make better. *Bet* is said to be still used in the sense of *good* in Herefordshire.

**Bad, Evil, Ill—worse, worst.** The origin of the positive form is obscure. *Bad* does not occur in O.E. *Worse* and *worst* are formed from O.E. *weor*, bad. The *-se* of the comparative = *-re*.

**Much, Many—more, most.** O.E. *mieel*, *mára*, *mæst*. The root is *mag-*, great. *Micel* is a diminutive of *much*. *More* is now used both as an adjective and adverb. In O.E. *mára* was the comparative of the adjective, and *má* of the adverb.<sup>1</sup>

**Little, less, least.** O.E. *lytel*, *læssa*, *læsest*, *læst*. The root is *lite*. Cp.—

Moche and lite (i.e. great and little).—*Chaucer*.

*Little* is a diminutive of *lite*. *Less* and *least* are from a root *las*, meaning *infirm*; they are, probably, cognate with *loose*, and with the suffix *-less*.

**Far, farther, farthest.** O.E. *feor*, *fyrre*, *fyrrest*. The *th* in *farther* has been inserted from a false analogy with the adverb *further*, which is the comparative of *forth*. The old comparative of *far* was *fyrre*, which subsequently was modified into *farre* and *farrer*. In the West of England people still speak of the 'narrer side' and the 'farrer side.' See quotation under 'Near.'

**After**, a comparative of *af* = *of*. Cp. *after-math*, *after-thought*.

**First**, a superlative of *fore*. The old superlative was *forma*, which appears in former and foremost.

<sup>1</sup> Cp. 'Gyf thar *mare* byth, thæt byth of yfele' (If there be more, that is of evil), Matt. v. 37. 'And hig thæs *the má* betweox him wundredon' (And they wondered at this the more among themselves), Mark vi. 51.

**Hinder**, comp. of *hind*. Cp. 'the *hind* wheels.'

**Inner**, comp. of *in*. Cp. 'the *Inner* Temple.'

**Utter**, comp. of *out*. Cp. 'the *utter* bar.'

**Nether**, comp. of *neath*. Cp. *beneath*, *nether*-stocks, *Netherlands*, *nether* lip.

**Over**, comp. of O.E. *ufan* = above. Cp. '*Ower* Leigh.'

**Upper**, comp. of *up*.

## PARSING OF ADJECTIVES.

The *first* person I met said that he had seen *my two youngest* brothers.

Word	Class	Inflexions	Syntactical Relations
first	Ord. Num.	Super. of <i>fore</i>	limiting 'person'
my	Poss. Adj.	1st per. sing.	„ 'brothers'
two	Card. Num.		„ 'brothers'
youngest	Qual. Adj.	Super. deg.	„ 'brothers'

### Exercises.

Parse the adjectives in the following passages—

a. O, welcome pure-eyed Faith, white-handed Hope,  
Thou hovering angel, girt with golden wings.—*Milton*.

b. Is not old wine wholesomest, old pippins toothsomest, old wood burns brightest, old linen washes whitest? Old soldiers, sweetheart, are surest, and old lovers are soundest.—*Webster*.

c. If parts allure thee, think how Bacon shined,  
The wisest, brightest, meanest of mankind.—*Pope*.

d. Small service is true service while it lasts.—*Wordsworth*.

e. The more we are the merrier.

f. Of two evils choose the less.

g. Bring the rathe primrose that forsaken dies.—*Milton*.

h. More matter with less art.—*Shakspeare*.

i. The next day they came to Bath.

k. The ripest fruit first falls.—*Shakspeare*.

l. That was the most unkindest cut of all.—*Id.*

m. Sweet bird, that shunn'st the noise of folly,  
Most musical, most melancholy.—*Milton*.

n. And Caleb gave her the upper springs and the nether springs.  
*Bible*.

o. And He will cause to come down for you the rain, the former rain and the latter rain in the first month.—*Id.*

## PRONOUNS.

42. Pronouns are words used instead of nouns or the equivalents of nouns. They differ from nouns in not being names ; they resemble nouns in referring to persons or things. E.g. ' John told *me* that *he* would call for *us* before *we* went to see *them*.'

Pronouns enable us to avoid a tedious repetition of nouns, but they do much more than this. 'I,' for instance, not only stands for my name, but identifies me as the speaker. 'Thou' not only stands for the name of the person addressed, but points him out. 'He' not only stands for the name of the person spoken of, but also identifies him with some person previously referred to.

When pronouns are used to define or limit nouns, they clearly cease to be pronouns. In the sentence 'John brought *this* book,' 'this' does not stand *for* the noun 'book,' and is not a pronoun, but a demonstrative adjective. Such adjectives are called sometimes adjective pronouns and sometimes pronominal-adjectives, but the learner should distinctly understand that, though they are pronominal in origin, they are not pronominal in function, and that it is function alone which determines the part of speech to which a word belongs.

As pronouns may be used instead of the equivalents of nouns, it follows that they may be used instead of—

1. An adjective used as a noun, e.g. 'The *good* are happy, but *they* are not always successful.'

2. A numeral, e.g. 'The first *three* won prizes, and *they* richly deserved them.'

3. A verbal noun, e.g. 'He was fond of *fishing*, and *it* agreed with his health.'

4. A gerundial infinitive, e.g. '*It* is pardonable to err.'

5. A noun sentence, e.g. 'That two and two are four is indisputable, and no one will deny *it*.'

Pronouns are divided into: 1. Personal, 2. Demonstrative, 3. Possessive, 4. Emphatic, 5. Reflexive, 6. Relative, 7. Interrogative, 8. Distributive, 9. Reciprocal, 10. Quantitative, 11. Numeral, 12. Indefinite.

## Exercises.

1. Point out the pronouns in the following passages—
2. I come to bury Cæsar, not to praise him.—*Shakspeare*.



- b.* All the world's a stage,  
And all the men and women merely players ;  
They have their exits and their entrances ;  
And one man in his time plays many parts,  
His acts being seven ages.—*Shakspeare.*
- c.* I myself saw him.
- d.* They loved each other warmly.
- e.* Some one said that I gave each of them something.
- f.* Which of the three did he give to the boy who hurt himself?
2. What do the pronouns in the following passages stand for?—
- a.* For of all sad words of tongue or pen,  
The saddest are these : 'It might have been.'—*Whittier.*
- b.* That I have ta'en away this old man's daughter  
It is most true ; true, I have married her.—*Shakspeare.*
- c.* How sharper than a serpent's tooth it is  
To have a thankless child.—*Id.*
- d.* To be or not to be : that is the question.—*Id.*
- e.* That he is mad, 'tis true.—*Id.*
- f.* He that lacks time to mourn, lacks time to mend.  
Eternity mourns that. 'Tis an ill cure  
For life's worst ills, to have no time to feel them.—*Taylor.*

## PERSONAL PRONOUNS.

### 43. Personal Pronouns are used to denote

1. The person speaking (the First Person) ;
2. The person spoken to (the Second Person) ;
3. The person spoken of (the Third Person).

There is one important difference between pronouns of the first and second person and pronouns of the third : the former have no inflexion for gender, there being no necessity to indicate the sex of the person speaking and the person spoken to ; the latter, however, are inflected for gender, and, in this respect, resemble the demonstratives. Some grammarians classify personal pronouns of the third person with the demonstratives.

### 44. INFLEXION OF PERSONAL PRONOUNS.

Case	First Person		Second Person		Third Person			
	Sing.	Plur.	Sing.	Plur.	Sing.		Plur.	
Nom.	I	We	Thou	Ye <i>or</i> you	He	She	It	They
Poss.	My	Our	Thy	Your	His	Her	Its	Their
Obj.	Me	Us	Thee	You	Him	Her	It	Them



I originally ended in *e* or *ch*, of which traces long survived in provincial English. Comp. ‘‘*Ch*’ill pick your teeth, Zir.’ [A speech put into the mouth of Edgar, who has assumed the character of a Somersetshire peasant, in ‘King Lear.’] ‘‘*Ch* was bore at Taunton Dean; where should I be bore else?’ (*Somersetshire proverb*.) Cp. Lat. *ego*, Ger. *ich*.

**My** (O.E. *mín*), **thy** (O.E. *thín*), **our** (O.E. *úre*), and **your** (O.E. *eower*) are not now used as personal pronouns but as demonstrative adjectives, i.e. they cannot stand by themselves, but require to be followed by the noun which they limit. They were, however, originally used as personal pronouns. They should be carefully distinguished from the corresponding possessive pronouns, *mine*, *thine*, *ours*, *yours*, which not only can be used without a following noun, but can themselves be used in the Nominative or Objective case, e.g. ‘*Mine* is *thine* ;’ ‘You take *mine*, and I will take *yours*.’

Before a vowel and the aspirate the older forms *mine* and *thine* are still used in poetry in preference to *my* and *thy*. Comp. *an* and *a*; *none* and *no*. The learner should be careful to observe that *mine* is not formed from *my*, but *my* from *mine*.

**Me** (O.E. *mé*) is used both as a Direct Object, e.g. ‘He struck *me*,’ and as an Indirect Object, e.g. ‘He gave *me* the book.’ It is as an Indirect Object that it is used with the impersonal verbs, e.g. *Methinks* [i.e. it seems to me, from O.E. *thincan*, to seem, not from *thencan*, to think], and after certain interjections, e.g. ‘Woe is *me*.’

**We** (O.E. *we*). Comp. Ger. *wir*.

**Us** (O.E. *us*). Used both as a Direct and Indirect Object, e.g. ‘He trusted *us*’ (Dir.); ‘He gave *us* some food’ (Ind.).

**Thou** (O.E. *thú*). This pronoun is now rarely used except in poetical and elevated language. Its old use will be best illustrated by the following passage from Fuller: ‘We maintain that *thou* from superiors to inferiors is proper as a sign of command; from equals to equals is passable as a note of familiarity; but from inferiors to superiors, if proceeding from ignorance, hath a smack of clownishness; if from affectation, a tone of contempt.’ Comp.—

If thou *thou’st*<sup>1</sup> him some thrice, it shall not be amiss.

*Shakspeare.*

All that Lord Cobham did was at *thy* instigation, *thou* viper! for I *thou* thee, *thou* traitor.—(*Lord Coke*, addressing *Raleigh*.)

Prithee don’t *thee* and *thou* me; I believe I am as good a man as yourself.—*Miller of Mansfield*.

*You* began to be substituted for *thou* in the 13th century.

**Thee** (O.E. *thé*) is used both as a Direct and Indirect Object, e.g. ‘I love *thee* ;’ ‘I gave *thee* my word.’

**Ye** (O.E. *ge*, probably pronounced *ye*—comp. *y-clept*, i.e. *ge-clept*, called) was exclusively used formerly as the Nominative Case, but

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<sup>1</sup> Comp. the use of the French verb *tutoyer*, i.e. to use *tu* and *toi* in speaking to a person.

is now so used only in elevated language, having been superseded by the objective form *you*, e.g. 'I know *you* not whence *ye* are' (*Bible*); 'Ye have not chosen me, but I have chosen *you*' (*Ib.*) Shakspeare, however, occasionally reverses the pronouns, e.g. 'I do beseech *ye*, if *you* bear me hard.' By Milton's time the two pronouns had become hopelessly confused.

I call *ye* and declare *ye* now, returned  
Successful beyond hope to lead *ye* forth.—*Milton*.

**You** (O.E. *eow*) is now used—

1. As a nominative plural of courtesy, e.g. 'How are *you*, sir?'
2. As a real Nominative plural, e.g. 'You were there, boys.'
3. As a Direct Obj., e.g. 'I know *you*.'
4. As an Indirect Obj., e.g. 'I give *you* my word.'

**He** (O.E. *he*) is often corrupted in Middle English and in modern provincial into *a*, e.g. 'Quoth *a*,' i.e. quoth he.

And then my husband—God be with his soul!  
'*A* was a merry man—took up the child.—*Shakspeare*.

And I thowt *a* said what *a* owt to 'a said an I comed awaäy.  
*Tennyson*.

**Him** (O.E. *him*) was originally the Dative of 'he.' For the dative suffix -m compare who-m, whil-om, seld-om. The old Accusative was *hine*, which had entirely disappeared even as early as the 14th century. Cp. Ger. *ihm* (Dat.), *ihn* (Acc.).

**His** (O.E. *hise*) is a true possessive formed from he. Comp. Devonshire 'hees.' It may be used either adjectivally or pronominally, e.g. 'This is *his* book; ' *His* is better than yours.'

**She** (O.E. *seó*, the feminine definite article). The old feminine personal pronoun was *heo*, which survives as *hoo* in the Lancashire dialect. Comp.

Eawr Marget declares, had *hoo* clooas to put on,  
*Hoo*'d goo up to Lunnon an' talk to th' greet mon,  
An' if things were na awtered when there *hoo* had been,  
*Hoo*'s fully resolved t' sew up meawth an' eend;  
*Hoo*'s neawt to say again t' king,  
But *hov* loikes a fair thing,  
An *hoo* says *hoo* can tell when *hoo*'s hurt.—*Mrs. Gaskell*.

**Her** in modern English represents—

1. The O.E. *hire* (Poss.), e.g. I have *her* book.
2. The O.E. *hire* (Dat.), e.g. I gave *her* a book.
3. The O.E. *hi* (Acc.), e.g. I saw *her*.

**It** (O.E. *hit*). The suffix -t was a neuter suffix. Comp. *that*, *what*.

**Its** (O.E. *his*) is a comparatively modern word. It does not occur once in the Authorized Version of the Bible (1611), though in

some modern editions it has crept into Lev. xxv. 5, where the true reading is 'it.' See below. Comp.

'If the salt have lost *his* savour.'

'The fruit-tree yielding fruit after *his* kind.'

'Its' occurs once in Shakspeare's 'Measure for Measure,' i. 2, and frequently in 'The Winter's Tale.' Bacon never uses the word. Milton uses it twice at least, e.g. 'The mind is *its* own place.' By Dryden's time (1631-1700) the word had become thoroughly naturalized. Commenting on the following line in Ben Jonson's 'Catiline,' 'Though heaven should speak with all *his* wrath at once,' he says, '*Heaven* is ill syntax with *his*.'

In Middle English, and still in the English of the north-western counties, we find *it* used as a possessive, e.g.—

The hedge-sparrow fed the cuckoo so long,  
That it's had *it* head bit off by *it* young.—*King Lear*.

Go to *it* grandame, child . . . *it* grandame will give it a plum.

*K. John*.

Even now we write it-self, not its-self. See Trench's 'English Past and Present,' and Craik's 'Julius Cæsar.'

**They** (O.E. *thá*), **Their** (O.E. *thára*), **Them** (O.E. *thám*) were respectively the Nom., Poss., and Dat. plurals of the old definite article. The plurals of the old third personal pronoun were: Nom. *hí*, Poss. *híra*, Dat. *him*, Acc. *hí*.

## PARSING OF PERSONAL PRONOUNS.

### 45. 'He and I saw you pointing at us.'

Word	Class	Inflexions	Syntactical Relations
he	Pron., personal	3rd per., sing., nom.	subj. to 'saw'
I	" "	1st per., sing., nom.	"
you	" "	2nd per., plu., obj.	gov. by 'saw'
us	" "	1st per., plu., obj.	gov. by 'at'

### Exercises.

1. Parse the personal pronouns in the following passages—

a. O pardon me, thou bleeding piece of earth,  
That I am meek and gentle with these butchers.—*Shakspeare*.

3. O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil.—*Id.*



- c.* The ox knoweth his owner, and the ass his master's crib.  
*Bible.*
- d.* They are like the deaf adder that stoppeth her ear.—*Ib.*
- e.* In their death they were not divided.—*Ib.*
- f.* His nose was as sharp as a pen, and 'a babbled of green fields.  
*Shakspeare.*
- g.* That my hand may be restored me again.—*Bible.*
- h.* Lend not unto him that is mightier than thyself; for if thou lend him, count it but lost.—*Ib.*
- i.* I told him to give it you.
2. Give examples in which 'him,' 'her,' 'us,' 'them,' and 'you' are used: *a.* As Direct Objects; *b.* As Indirect Objects.

## EMPHATIC PRONOUNS.

46. The **Emphatic Pronouns** are compounded of some part of the personal pronouns and the word *self* (O.E. *silf*), e.g. myself, thyself, himself, ourselves, yourselves, themselves. They are generally used in apposition, but may be used independently, e.g. 'He *himself* promised to do it;' 'We *ourselves* are to blame.'

*Himself* hastened to go out.—*Bible.*

We should expect, following the analogy of myself, thyself, &c., that in the third person we should find his-self and their-selves; but *himself* and *themselves* are used both as Nominatives and Objectives.

47. The **Emphatic Pronouns** are similar in form to the Compound Reflexive Pronouns; they should not, however, be confounded with them. Compare the use of *se* (Reflexive) and *ipse* (Emphatic) in Latin.

The Possessive Case of the Emphatic Pronouns is formed with the help of *own* (past part. of *owe*), e.g. my own, thy own, &c.

**Self** was originally an adjective, meaning *same*, its plural being *sylfe*. In process of time it came to be used substantively, and then formed its plural in *-res*. Shakspeare used it as a noun, e.g. 'my single self.' Cp. 'one's self,' 'a man's self.'

It is thought by some that *my*, *thy*, &c., in the compounds *myself*, *thyself*, &c., are corruptions of the datives *me* and *thee*. Certain it is that in O.E. we find such combinations as *ic me silf* = I myself, *thú the silf* = thou thyself, &c. The Irish, who have retained many archaic forms that were taken over to their country by Strongbow and his successors, invariably say *me-self*. Comp. *moi-même*, *toi-même*, &c., in French.

## REFLEXIVE PRONOUNS.

**48. Reflexive Pronouns** are used, with certain verbs, to show that the action denoted by the verb is, as it were, reflected or bent back upon the agent, e.g. 'He washed *himself*.' They are either **simple**, as *me*, *thee*, *him*, &c.:

I gat *me* to my Lord right humbly.—*Bible*.

I'll lay *me* down and dee.—*Scotch Ballad*.

He sat *him* down at a pillar's base.—*Byron*.

or **compound**, as *myself*, *thyselves*, &c., e.g.—

You wronged *yourself* to write in such a case.—*Shakspeare*.

Thou shalt love thy neighbour as *thyself*.—*Bible*.

## RECIPROCAL PRONOUNS.

**49. Reciprocal Pronouns** denote a mutual relationship or reciprocity of action, e.g. 'They are related to *each other*,' 'They love *each other*,' 'Little children, love *one another*.'

**Each other** is used with regard to two things;

**One another** with regard to more than two: e.g.—

John and James love *each other*.

We should all love *one another*.

If these compound forms be decomposed, it will be found that *each* and *one* are in apposition with the subject, and that *other* and *another* are objectives. Thus the foregoing examples mean respectively,

John and James love, *each* [loving] the other.

We should all love, *one* [loving] another.

Prepositions are used before the compound form, but govern only the second element in it, viz. *other* and *another*: e.g. 'They ran after *one another*' = 'they ran *one* after another.'

## POSSESSIVE PRONOUNS.

**50. Possessive Pronouns** differ from possessive cases<sup>1</sup> of the personal pronouns in form and construction. The latter can only be used with some following noun; the possessive pronouns can be used alone and have cases of their own.

<sup>1</sup> These cases are clearly adjectival, being never used alone. We cannot say 'This is *my*' or 'This is *thy*.'

Compare '*my* hat,' '*your* horse,' with '*this is mine, that is yours.*' The Possessive Pronouns are *mine, thine, his, hers, ours, yours, theirs.* It should be observed that the possessive pronouns discharge a double function: they stand for the name of the possessor and of the thing possessed. Hence they have a twofold 'person.' So far as they stand for *persons*, they are of the same grammatical person as the pronouns from which they are formed. So far as they stand for *things*, they are invariably of the third person. In the sentence '*mine is good,*' *mine* is etymologically of the first person, syntactically, as is clear from the verb, of the third.

*Ours, yours, theirs,* and *hers* are double possessives, the *r* being part of the old plural possessive suffix, and the *s* being part of the singular possessive suffix. They are not found in O.E.

## DEMONSTRATIVE PRONOUNS.

**51. Demonstratives** are used to point out the things to which they refer. When used with a noun following, they should be called **Demonstrative Adjectives**, e.g. '*This* book belongs to *that* shelf;' when used independently, they should be called **Demonstrative Pronouns**, e.g. '*This* is mine; *that* is yours.'

The demonstrative pronouns are *this, that, such, same, the* before comparatives in such constructions as '*the taller the better,*' *yon, yonder.*

**This** (O.E. mas. *thes*, fem. *theós*, neu. *this*) and its plural **these** (O.E. *thás*) refer to objects near the speaker, or to the latter of two things mentioned, e.g. '*This* tree (one near the speaker) is larger than *that.*'

Some place their bliss in action, some in ease;  
*Those* call it pleasure, and contentment *these*.—*Pope.*

Self-love, the spring of motion, acts the soul;  
Reason's comparing balance rules the whole;  
Man, but for *that*, no action could attend;  
And, but for *this*, were active to no end.—*Id.*

**That** (O.E. *thæt*) and its plural **those** (O.E. *thás*) refer to objects at some distance from the speaker, or to the former of two things mentioned. See the quotations under '*This.*' Hence *this* and *these* may be called the **Proximate Demonstratives**; *that* and *those* the **Remote Demonstratives**.

**Such** (O.E. *swilc*) is a compound of *swá*=so and *líc*=like.



Comp. *thilk*=the like. It may be called the **Demonstrative of Comparison**, e.g.—

*Such* as go down to the sea.—*Bible*.

Let me have men about me that are fat ;

Sleek-headed men and *such* as sleep o' nights.—*Shakspeare*.

*Such* were the notes thy once loved poet sung.—*Pope*

When followed by a noun, *such* is a *demonstrative adjective*. Before a singular noun it is often followed by *a* : e.g.

In *such* a night as this.—*Shakspeare*.

The ordinary correlative of the demonstrative adjective 'such,' is 'as,' but occasionally 'such' is employed, e.g.—

*Such* mistress, *such* Nan,

*Such* master, *such* man.—*Tusser*.

**Same** (M.E. *same*) is usually preceded by one of the demonstratives, *the*, *this*, *that*, *self*, and followed by its correlative *as*. It may be used pronominally or adjectively, e.g.—

He is the *same* as he ever was (Pro.).

That *same* day in the following year, and on the self-*same* hour, the mysterious stranger appeared again (Adj.).

**Self** was formerly used as a demonstrative adjective, e.g.—

Shoot another arrow that *self* way.—*Shakspeare*.

At that *self* moment enters Palamon.—*Dryden*.

*Same* and *self* may be called **Demonstratives of Identity**.

The before comparatives is the O.E. *thý*, the ablative of the so-called definite article, and = *by that*, e.g. 'The more the merrier,' i.e. 'By that more, by that merrier.'

I fruitless mourn to him that cannot hear,

And weep *the more* because I weep in vain.—*Gray*.

**Yon, yond, yonder** (O.E. *geond*, adv., comp. *beyond*) are used as pronouns in provincial, but not in standard English.

*Yon* flowery arbours, *yonder* valleys green.—*Milton*.

Comp. Ger. *jener*=that. The *d* is probably no part of the original word, but has been added to strengthen the word. Comp. *spend*, *lend*, *sound*, &c., in all of which the *d* has been added to the root. Notice also the tendency of the illiterate to say *drownd* for *drown*, and *gownd* for *gown*.

In the following passages *yon* and *yonder* are adverbs—

Him that *yon* soars on golden wing.—*Milton*,

I and the lad will go *yonder*.—*Bible*,

## PARSING OF EMPHATIC, REFLEXIVE, RECIPROCAL, POSSESSIVE, AND DEMONSTRATIVE PRONOUNS.

52. (a) 'We *ourselves* saw them talking to *each other*, and pluming *themselves* on their success.'

(b) '*These* are *mine*. What have you done with *yours* ?'

Word	Class	Inflexions	Syntactical Relations
ourselves	Pron., emph.	1st, plu., nom.	in apposition with 'we'
each } other }	Pron., recipr.		
each	Pron., distrib.	3rd, sing., obj.	in appos. with 'them'
other	" "	3rd, sing., obj.	gov. by 'to'
themselves	Pron., reflex.	3rd, plu., obj.	gov. by 'pluming'
these	Pron., dem., prox.	3rd, plu., nom.	subj. to 'are'
mine	Pron., poss.	1st, <sup>1</sup> sing., nom.	after verb 'to be'
yours	" "	2nd, <sup>1</sup> plu., obj.	gov. by 'with'

### Exercises.

1. Parse the pronouns belonging to the foregoing classes in the following passages—

a. This can unlock the gates of Joy,  
Of Horror that and thrilling fears.—*Gray*.

b. Yonder is a book of mine.

c. Theirs but to do and die.—*Tennyson*.

d. Virtue is its own reward.

e. I do repent me.

f. Mark ye how close she veils her round.—*Keble*.

g. Little children, love one another.—*Bible*.

h. And Elisha said, Take bow and arrows. And he took unto him bow and arrows.—*Ib.*

i. Why should that name be sounded more than yours?

*Shakspeare.*

2. Distinguish between the possessive case of the personal pronouns and possessive pronouns, and illustrate your answer by examples.

3. Distinguish between Emphatic, Reflexive, and Reciprocal Pronouns.

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<sup>1</sup> See § 50, p. 52. Syntactically considered, these Pronouns are of the 3rd person.

## RELATIVE PRONOUNS.

**53. Relative Pronouns** stand for some noun, or noun-equivalent, previously expressed, and, at the same time, connect adjective clauses with principal sentences. (See p. 142.)

The boy *that* threw the stone is here.

Here *that* stands for the noun *boy*, and at the same time connects the adjective clause '*that threw the stone*' with the principal sentence '*the boy is here.*'

The noun, or noun-equivalent, for which the relative stands, is called the **Antecedent**. The antecedent may be—

1. A *noun*, e.g. 'This *man*, who was once rich, is now poor.'
2. A *pronoun*, e.g. '*I*, who speak to you, am he.'
3. A *gerundial infinitive*, e.g. '*To err*, which is a weakness incidental to humanity, is pardonable.'
4. A *noun clause*, e.g. '*That he should in every case be consulted*, which is what he demands, is unreasonable.'

The names **relative** and **antecedent** are not happily chosen; for all pronouns *relate* to some noun or noun equivalent, and the so-called *antecedent* sometimes *follows* the relative, e.g.—

To *whom* little is forgiven, the *same* loveth little.—*Bible*.

A preferable name to antecedent would be *correlative*.

The antecedent is frequently omitted, e.g.—

How shall I curse  $\wedge$  *whom* God hath not cursed?—*Bible*.

*Who* steals my purse  $\wedge$  steals trash.—*Shakspeare*.

The relative is also frequently omitted, e.g.—

The man  $\wedge$  I saw was tall.

There is a willow  $\wedge$  grows askant the brook.—*Shakspeare*.

Men must reap the things  $\wedge$  they sow.—*Shelley*.

Let all the ends  $\wedge$  thou aim'st at be thy country's,  
Thy God's, and truth's.—*Shakspeare*.

**54. The Relative Pronouns** are *that*, *who*, *which*, *what*, *whoso*, *whoever*, *whatever*, *whichever*, *whosoever*, *whichsoever*, *whatsoever*, *as*, *but*.

**That** (O.E. *thæt*) was originally the neuter singular demonstrative, but is now used without regard to gender or number, e.g. 'The



*boy that* did it is here,' 'The little *girl that* was lost is found,' 'The *flowers that* were gathered are on the table.'

*That* differs from *who* and *which* in two respects—

1. It cannot be used as a relative *after* a preposition.

2. It is exclusively used when the adjective clause that it introduces is logically part of the subject or object on which it depends, e.g. 'The house that I built is for sale.' We could not say 'The house, which I built,' without ambiguity, for the adjective clause introduced by 'which' does not limit the subject, but is, as it were, thrown in parenthetically. This nice distinction is often disregarded even by good writers. 'That' may be called the *defining relative*. (See Bain's *English Grammar*, p. 23.) Dr. Abbott says: '*Who* introduces a new fact about the Antecedent: *that* completes the Antecedent. This is the general rule, subject to a few exceptions arising from the desire of euphony.' (*How to Parse*, p. 307.)

*That* is often used in our old writers without an antecedent, e.g. 'Take *that* thine is, and go thy way.' (*Bible*.) 'We speak *that* we do know and testify *that* we have seen.' (*Ib.*)

'That' and 'what,' when used without correlatives, are sometimes called *Compound Relatives*, and parsed as equivalent to 'that which.' It is one thing, however, to treat them as equivalent to 'that which,' and another to parse 'that which' instead of them. If the correlative be not supplied, the double function of the compound relative should be pointed out. The Compound Relative may be equivalent to—

1. Two Nominatives: This is *what* he was.
2. Two Objectives: I have *what* I want.
3. Nom. and Obj.: This is *what* I want.
4. Obj. and Nom.: I know *what* he is.

**Who** (O.E. *hwá*) was originally an Interrogative Pronoun, and was not used as a relative before the 16th century. Ben Jonson (1574–1637) recognises only one relative, 'which.' 'Whose' and 'whom' came into use as relatives much earlier. E.g. 'I beseech thee for my son Onesimus, *whom* I have begotten in my bonds; *which* in time past was to thee unprofitable.' (*Bible*, 1611.) 'Who,' however, is of common occurrence as a relative in the Bible, e.g. 'God, *who* at sundry times,' &c.; 'and deliver them, *who* through fear,' &c.

'Who' is declined as follows—

	Sing. and Plu.
<i>Nom.</i>	Who
<i>Poss.</i>	Whose
<i>Obj.</i>	Whom

**Whose** (O.E. *hwæs*) is used of all genders, but there is a noticeable tendency to substitute 'of which' for it, when we speak of inanimate objects.

**Whom** (O.E. *hwám*) was originally a dative. It is now used both as a Direct and Indirect Objective, e.g. 'This is the man *whom* I saw,'

‘This is the man *to whom* I gave it.’ ‘Whose’ and ‘whom,’ like ‘who,’ were originally interrogatives. The old accusative was *hwone*. Compare the substitution of *him* for *hine*. (See § 44.)

**Which** (O.E. *hwile*) is compounded of *hwá* = who and *lic* = like. Comp. *such* from *swá-lic*, *thilk* (provincial) from the-*lic*. *Which* was originally an interrogative and used of any gender and both numbers. It is now restricted to non-human beings.

*Which* is sometimes preceded by *the*, e.g.—

’Twas a foolish quest,  
*The which* to gain and keep he sacrificed the rest.

Comp. Fr. *le-quel*, *la-quelle*, &c.

It is declined as follows—

	Sing. and Plu.
<i>Nom.</i>	Which
<i>Poss.</i>	Whose
<i>Obj.</i>	Which

*Which* is sometimes used adjectively, e.g.—

*Which* thing I hate.—*Bible*.

**What** (O.E. *hwæt*) is the neuter of *who* (O.E. *hwá*), and was originally an interrogative. In modern English it is never preceded by a correlative, but is sometimes followed by one, e.g.—

This is     $\wedge$   what it was.

I have     $\wedge$   what I want.

*What* he hath won, *that* hath he fortified.—*Shakspeare*.

*What* thou wouldst highly, *that* wouldst thou holily.—*Id.*

‘What’ should be treated as a simple relative, whenever its correlative is expressed. The combination ‘that what’ sounds harsh to modern ears, but it is common enough in our early writers. See remarks on *That*.

*That what* we have we prize not to the worth.—*Shakspeare*.

‘What’ is sometimes used adjectively, e.g.—

Two such I saw, *what* time the laboured ox

In his loose traces from the furrow came.—*Milton*.

‘What’ is here equivalent to ‘at *that* (time) at *which*.’

It is also used adjectively in exclamatory sentences with the force of *how great*, e.g.—

O, *what* a fall was there !—*Shakspeare*.

O, *what* a falling off was there !—*Id.*

*What* a piece of work is a man !—*Id.*

*What . . what* is sometimes used adverbially in the sense of *partly*, e.g.—

*What* with one thing and *what* with another I am nearly  
driven wild.

Ben Jonson calls it, in this construction, an ‘adverb of partition.’

*What* is declined as follows—

	Sing. and Plu.
<i>Nom.</i>	What
<i>Poss.</i>	Whose
<i>Obj.</i>	What

*Whosoever* follows the inflexion of *who*; poss. *whose-soever*, obj. *whomsoever*. *Whoso*, *whocver*, *whaterer*, *whichever*, *whosoever*, *whichever*, *whatsoever*, are generally used without any expressed correlative, e.g.—

Whosoever shall eat this bread and drink this cup of the Lord unworthily, [he] shall be guilty, &c.—*Bible*.

These compounds may be called **Indefinite Relatives**.

**As** (O.E. *alswá* = all so) is used as a relative after *such*, *same* (cp. Lat. *idem*, *qui*), *so much*, *as many*, *as much*, *that*, &c.

Such *as* sleep o' nights.—*Shakspeare*.

Tears such *as* angels weep.—*Milton*.

Art thou afeard

To be the same in thine own act and valour

*As* thou art in desire?—*Shakspeare*.

That gentleness *as* I was wont to have.—*Id.*

These hard conditions *as* this time

Is like to lay upon us.—*Id.*

I have as much *as* I want.

You can have as many *as* you like.

With this construction compare also the use of the correlative pronouns, *tantus*, *quantus*; *talís*, *qualis*; *tot*, *quot*, in Latin.

**But** is frequently used after negative prepositions with the force of a relative and an adverb of negation, e.g.—

There breathes not clansman of thy line

*But* would have given his life for thine.—*Scott*.

i.e. *who* would *not* have given, &c.

Cp. Lat. *quin* = *qui non*.

## INTERROGATIVE PRONOUNS.

**55. Interrogative Pronouns** are used in asking questions, e.g. *who*, *which*, *what*, *whether*, *whoever*, *whichever*, *whatewer*. Of these *which* and *what* may be used adjectively, e.g. 'Which book do you want?' 'What voice was that?'

**Whether** (O.E. *hwá*, and suffix *-ther*<sup>1</sup>) means *which of the two*, e.g. *Whether* of them twain did the will of his father?—*Bible*.

<sup>1</sup> The suffix *-ther* appears in various forms in most of the Indo-Germanic languages. It carries with it the idea of duality, or of



## DISTRIBUTIVE PRONOUNS.

**56. The Distributive Pronouns** are *each*, *every*, *either*, *neither*.

**Each** (O.E. *ælc* = *á*, ever, or *call*, all, and *líc*, like).

**Every** (O.E. *ever-ælc* = ever-each) is used pronominally in early English, e.g. 'Every of your wishes' (*Shakspeare*), but is now used only as an adjective. 'Each' and 'every' are both singular, but 'each' refers to individuals considered separately, 'every' to individuals considered collectively.

**Either** (O.E. *æg-hwá* = whoever + the dual suffix *-ther*) means literally *whoever of the two*, e.g. 'Which of the two will you have? *Either*.'

*Either* is sometimes incorrectly used in the sense of *both*, e.g. 'on either side.'

**Neither** (O.E. *náther*) is the negative form of *either*. It is properly used as a singular, e.g. 'Neither of the two *was* satisfactory,' but is sometimes used as a plural, e.g. 'Neither *are* correct.' The justification of the latter use is to be found in the fact that by excluding each of two things we exclude both.

## INDEFINITE PRONOUNS.

**57. Indefinite Pronouns** are so called because they do not indicate specifically the individuals to which they refer. They are *any*, *certain*, *divers*, *whit*, *aught*, *naught*, *other*, *somebody*, *one*, *any one*, *anything*, *anybody*, *something*, *some one*, *somewhat*, *nothing*, *no one*, *nobody*.

**Any** (O.E. *ænig*) is formed from *án* = one. Cp. *ullus* from *unus*. *Any* may refer either to number or to quantity, e.g.—

Have you *any* of the apples?

Have you *any* of the flour?

When followed by a noun *any* is used adjectively.

**Certain**, e.g.—

There came from the ruler of the synagogue's house *certain* which said.—Mark v. 35.

**Divers** (Lat. *diversus*, different; O.F. *divers*)—

But when *divers* were hardened.—Acts xix. 9.

**Whit** (O.E. *wiht*, a creature, a thing) occurs most frequently with 'a' before it, e.g. 'not a whit,' but it is also used without 'a,' e.g.—

Our youth and wildness shall no *whit* appear.—*Shakspeare*.

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one thing considered in relation to another, e.g. other, father, mother, brother, sister, either, neither. Lat. *uter* = whether; *alter* = the other of two; *neuter* = neither, &c.

**Aught** (O.E. *áht* = a whit, anything).

**Naught** (O.E. *n-áht* = no whit, nothing). Bearing in mind the derivation, the spelling *ought* and *naught* seems preferable to *ought* and *nought*.

**Other** (O.E. *other* = one of two). The *o* probably represents *one*, *-ther* is the dual suffix. (See footnote, § 55.)

**Some** (O.E. *sum* = certain) is used either of number or quantity. With numerals *some* has the force of *about*, e.g. 'some four or five,' and should be parsed as an adverb.

**One** is said to be a corruption of the French *on*, which is itself a corruption of the Latin *homo*. But we find *mon* = man<sup>1</sup> used in the same sense in Robert of Gloster, and *man* is used in the same sense in German. Cp.—

Ici *on* parle français.

Hier spricht *man* Deutsch.

*One* can do what *one* likes with *one's* own.

In spite of the analogy of French and German, it is difficult to believe that *one* is a corruption of *mon* or *on*. It seems more probable that the indefinite pronoun grew out of the numeral *one*.

**One** is also used indefinitely in other combinations, and sometimes even qualified by an adjective, e.g.—

What, all my little *ones*?—*Shakspeare*.

The great *ones* eat up the little *ones*.—*Id.*

I am not *one* to beg and pray.

**None** (O.E. *nán* = *ne án* = not one). The adjective form is *no*, e.g.—

Have you *no* bread? I have *none*.

High stations tumult, but not bliss, create:

*None* think the great unhappy but the great.

**Body** is sometimes used pronominally, e.g.—

Gin a *bodie* meet a *bodie*.

The foolish *body* hath said, &c.

**Something** and **Somewhat** are also used adverbially, e.g.—

He is *somewhat* clever.

He is *something* better:

It will be observed that these compound indefinite pronouns are all formed in the same way—

Any, any-one, any-body, any-thing, any-whit.

Some, some-one, some-body, some-thing, some-what.

No, no-one, no-body, no-thing, no-whit.

Of these, *somewhat* is, perhaps, a corruption of *somewhit*.

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<sup>1</sup> *Man* is apparently used in the same indefinite way in Zecl. xiii. 5: 'For *man* taught me to keep cattle from my youth.' So again in Mark viii. 4: 'From whence can a *man* satisfy these *men*' &c., where the Greek is *δυνήσεται τις*.

## PARSING OF RELATIVE, INTERROGATIVE, DISTRIBUTIVE, AND INDEFINITE PRONOUNS.

58. 'Who are those *whom* I see, *each* holding a flower in her hand? *Some* are old and *others* young. Tell me *what* they seek.'

Word	Class	Inflexions	Syntactical Relations
who	Pro., interr.	3rd, plu., nom.	subj. to 'are'
whom	Pro., rel.	„ obj.	gov. by 'see'
each	Pro., distrib.	3rd, sing., obj.	in appos. with 'whom'
some	Pro., indef.	3rd, plu., nom.	subj. to 'are'
others	„ „	3rd „ sing. „ obj.	gov. by „ 'seek'
what	Pro., rel.	3rd, sing., obj.	gov. by 'seek'

### Exercises.

1. Parse the pronouns belonging to the foregoing classes in the following passages—

a. If any one say anything to you.—*Bible*.

b. Whoso sheddeth man's blood, by man shall his blood be shed.  
*Ib.*

c. There is no one but knows how noble he is.

d. Whoever is first shall get the prize,

e. He is the same as ever he was.

f. I will take such as you have.

g. What man dare I dare.—*Shakspeare*.

h. What's in a name?—*Id.*

i. What is one man's poison is another man's meat.

k. One that feared God.—*Bible*.

l. Each in his narrow cell for ever laid,  
The rude forefathers of the hamlet sleep.—*Gray*.

m. A woman's nay doth stand for naught.—*Shakspeare*.

n. Nothing of him that doth fade  
But doth suffer a sea-change  
Into something rich and strange.—*Id.*

o. Nothing extenuate, nor set down aught in malice.—*Id.*

p. He nothing common did, or mean,  
Upon that memorable scene.—*Martell*.



q. There's naught in this life sweet,  
If men were wise to see't,  
But only melancholy.—*Fletcher.*

r. For aught that ever I could read,  
Could ever hear by tale or history,  
The course of true love never did run smooth.  
*Shakspeare.*

s. What men daily do, not knowing what they do!—*Id.*

t. When you have nothing to say, say it.

u. What he hath won, that hath he fortified.

v. None of these things moved him.

2. Give instances in which *what, some, each, other, either*, are used adjectively.

3. Give instances in which *something, somewhat, nothing, aught*, are used adverbially.

## THE VERB.

**59. A verb** (Lat. *verbum*, a word) is the part of speech by means of which we make assertions. It was so called as being pre-eminently *the* word in a sentence.

Verbs are used to express (1) what a thing *does*, as 'the tree *grows*;' (2) what is *done* to a thing, as 'the tree is *felled*;' (3) in conjunction with a noun or adjective, to express what a thing *is, becomes, or seems* to be, as 'He *is* a sailor; She *became* queen; They *seemed* happy.'

**60.** Verbs are divided into Transitive and Intransitive.

A **transitive verb** (from *transire*, to go across) denotes an action which, as it were, passes over from the doer of it to the object of it, e.g. 'he *broke* his knife,' 'he *praised* my dog.'

An **intransitive verb** is one which denotes a state or action terminating in the agent, e.g. 'he *sleeps*,' 'we *live*.'

The following are examples of verbs commonly intransitive used transitively—

He *walked* to Dover (intrans.). He *walked* the horse (trans.).

The bird *flew* (intrans.). He *flew* his kite (trans.).

He *ran* to me (intrans.). He *ran* the needle into his hand (trans.).

It will be observed that the transitive forms in the foregoing examples are all causative, i.e. they denote some action which is the cause of another. Thus 'walked' (trans.)=made to walk; 'flew' (trans.)=made to fly; 'ran' (trans.)=made to run.

In a few instances we have distinct causative forms of the verb—

	Causative
drink	drench (as in 'drenching a horse')
rise	raise
lie	lay
sit	set
fall	fell

The following are examples of verbs ordinarily transitive used intransitively—

The earth *opened* and swallowed them up.

The door *shut* before I could enter.

I could not *refrain* from speaking.

Other such verbs are *extend*, *rest*, *keep*, *remove*, *intrude*, *obtrude*, *melt*, *move*, *swing*, *reform*.

Some grammarians explain this construction by assuming that there is an ellipsis of the Reflexive Object after the verb, as if when we say 'the table *moves*,' we mean that 'the table moves *itself*.' This view is supported by the analogy of languages in which the Reflexive Object is actually expressed in such constructions.

The following verbs, most of which relate to the senses, are as often used transitively as intransitively: *smell*, *feel*, *taste*, *weigh*, *measure*, e.g.—

Trans.	Intrans.
He <i>smells</i> the rose.	The rose <i>smells</i> sweet.
He <i>feels</i> the water.	The water <i>feels</i> cold.
He <i>weighs</i> the meat.	The meat <i>weighs</i> six pounds.
He <i>measures</i> the table.	The table <i>measures</i> five feet by four.

Intransitive verbs, when followed by a preposition (which in such constructions may be looked on as a separable prefix), are often used transitively, e.g.—

He *laughed* at me. I was *laughed* at = I was *derided*.

He *spoke* to me. I was *spoken* to = I was *addressed*.

Intransitive verbs compounded with prepositions are often thereby rendered transitive. Cp. *come* and *overcome*; *lie* and *overlie*; *speak* and *bespeak*.

Some intransitive verbs are **Copulative** (Lat. *copula*, a link), i.e. they are used to connect a noun, pronoun, or adjective with the subject or object of a sentence. Such are *be*, *become*, *grow*, *continue*, *remain*.

He *is* a mason.

I knew him *to be* an honest man.

He *became* a great poet.  
 I wished him *to remain* a sailor.  
 He *grew* a stalwart man.

These verbs take the same case after them as they have before them.

Verbs are inflected for Voice, Mood, Tense, Number, and Person.

### Exercises.

1. Distinguish between Transitive and Intransitive Verbs.
2. Give instances of—
  - a. Verbs ordinarily intransitive used transitively.
  - b. Verbs ordinarily transitive used in the Active Voice without any expressed Object.
3. What is a Causative Verb? Give instances.
4. Classify the verbs in the following passages—
  - a. They make a solitude and call it peace.
  - b. She walks the waters like a thing of life,  
 And seems to dare the elements to strife.—*Byron*.
  - c. Know ye the land where the cypress and myrtle  
 Are emblems of deeds that are done in their clime;  
 Where the rage of the vulture, the love of the turtle  
 Now melt into sorrow, now madden to crime?—*Id.*
  - d. The cakes ate short and crisp.
  - e. It stirs, it rises, it crawls.
  - f. Whilst the smith talked the iron cooled.
  - g. O my offence is rank, it smells to heaven.—*Shakspeare*.
  - h. The heaven's breath smells wooingly here.—*Id.*
  - i. It tastes of the cask.
  - k. The valiant never taste of death but once.—*Shakspeare*.
  - l. He swam the Eske river.—*Scott*.
  - m. He returned the letter.
  - n. He returned home.
  - o. As he was felling the tree he fell down.
  - p. He rose up to raise the window.
  - q. Having laid down his hat, he lay on the sofa.
  - r. He proved a thorough knave.
  - s. He proved the accuracy of his method.
  - t. She seemed happy.



- u. We read three hours a day.
- v. He slept night and day.
- w. He remained a soldier.
- x. He continued a carpenter several years.

## VOICE.

**61. Voice** is that form which transitive verbs assume to show whether the subject of the sentence denotes the *doer* or the *object* of the action.<sup>1</sup> The form which is used in the former case is called the **Active Voice**, in the latter case the **Passive Voice**. Compare the following—

## Active.

He *wrote* a book.  
 He *loves* me.  
 He *will hurt* me.  
 The cat *killed* the bird.

## Passive.

The book *was written* by him.  
 I *am loved* by him.  
 I *shall be hurt* by him.  
 The bird *was killed* by the cat.

**62.** An Intransitive Verb, inasmuch as it denotes an action terminating in the doer, can have no Direct Object, and is therefore incapable of being used in the Passive Voice. When used with a following preposition, an intransitive verb may, as we have seen, be used transitively; and the verb thus compounded may be used in the Passive Voice. Thus, though we cannot say 'he *was laughed*,' or 'he *was spoken*,' we can say 'he *was laughed at*,' and 'he *was spoken to*.' In these cases the real verb is the verb *plus* the preposition.

**63.** In converting an Active into a Passive construction we may make either the Direct or the Indirect Object of the active verb the Subject of the passive verb.

I taught him music.	<i>Music</i> was taught him by me.
	<i>He</i> was taught music by me.
You gave him an apple.	An <i>apple</i> was given him by you.
	<i>He</i> was given an apple by you.
I promised him a new coat.	A new <i>coat</i> was promised him by me.
	<i>He</i> was promised a new coat by me.
You showed him the way.	<i>He</i> was shown the way by you.
	The <i>way</i> was shown him by you.

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<sup>1</sup> Note the language used. The real object of the *action* should not be confounded with the grammatical Object of the *Sentence*. In the sentence 'The table was struck,' the real *object* of the action was the table, but the *name* of that object is the grammatical *Subject* of the sentence.

In some languages the Passive Voice is expressed by inflexion, but all our passive forms are compounded of some part of the verb *be*, and the perfect participle of the verb, e.g. *I am|beaten—I was|beaten—I shall be|beaten—I have been|beaten—I had been|beaten—I shall have been|beaten.*

The beginner should carefully discriminate between transitive verbs in the Passive Voice and the perfect tenses of certain intransitive verbs of motion, which are also compounded of the verb 'to be' and the perfect participle. E.g. *go, come, rise, fall, arrive, depart, ascend, descend, pass, escape, return, enter, &c.*

Cp. 'He *is beaten*' (Pass.) with 'He *is gone*' (Act.); 'He *is raised*' (Pass.) with 'He *is risen*' (Act.).

### Exercises.

1. What do you mean by the Passive Voice?
2. Classify the voices of the verbs in the following passages—
  - a. He is going, but he is not gone.
  - b. The letter was returned to me.
  - c. As soon as he was returned he called on me.
  - d. The book was given him by me.
  - e. The sun is risen.
  - f. The kings of the earth are gathered and gone by together. *Bible.*
  - g. I am escaped with the skin of my teeth.—*Ib.*
  - h. My way of life is fallen into the sear.—*Shakspeare.*
  - i. I have been studying.
  - k. His days were passed in business.
  - l. [He] is passed from death unto life.—*Bible.*
  - m. Some are born great, some achieve greatness, and some have greatness thrust upon them.—*Shakspeare.*
  - n. When I said I would die a bachelor, I did not think I should live till I were married.—*Id.*
  - o. Thou hast ascended up on high.—*Bible.*
  - p. For David is not ascended into the heavens.—*Ib.*
  - q.                   That which we call a rose  
By any other name would smell as sweet.—*Shakspeare.*
3. Convert the following Active constructions into Passive ones—
  - a. I taught him the art of fencing.
  - b. He showed me the way to do it.
  - c. I gave him a book on the subject.
  - d. The cat killed the mouse.
  - e. I shall finish my task by noon.
  - f. He had shot the deer.

## MOOD.

**64. Mood** (from the Lat. *modus*, manner) is that inflexion which a verb undergoes to show the *mode* or manner in which the action or state denoted by the verb is presented to the mind.

**65. The Indicative Mood** (Lat. *indico*, I point out) is that form which is used in making unconditional assertions, in asking questions, and in making even conditional statements, if the condition be considered as really existent, e.g. *I bought* a book. *Did* he go? If he *is* honest, as I am sure he is, he will get on.<sup>1</sup>

**66. The Imperative Mood** (Lat. *impero*, I command) is that form which is used to express a command or entreaty, e.g. 'Come here;' 'Give me some drink, Titinius' (Shakspeare). We cannot give a command to ourselves, but we may associate others with ourselves in some entreaty or invitation. Hence, though we have no imperative *singular* of the first person, we have an imperative *plural* of that person, e.g.—

*Part* we in friendship from your land.—*Scott*.

Now *tread* we a measure, said young Lochinvar.—*Scott*.

*Go* we to the king.—*Shakspeare*.

*Praise* we the Lord.

*Publish* we this peace

To all our subjects.—*Shakspeare*.

*Break* we our watch up.—*Id*.

Although, from the nature of the case, the Imperative Mood is most commonly of the second person, indirect commands or entreaties may be expressed by an imperative of the third person, e.g.—

Thy will *be done*.—*Bible*.

The Lord *make* His face to shine upon thee.—*Ib*.

The Lord *be* with you.—*Prayer Book*.

*Cursed be* he that first cries 'Hold! enough!'—*Shakspeare*.

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<sup>1</sup> Note the difference between this construction and the following: 'If he *be* honest, and about that I have my doubts, he will pay the money he owes.'



Unto which He *vouchsafe* to bring us.—*Prayer Book*.

*Be* Kent unmannerly when Lear is mad.—*Shakspeare*.

In modern English it is customary to use a periphrastic expression instead of the imperative of the first and third persons. Thus we say 'Let us pray,' not 'Pray we;' 'Let him go,' not 'go he.' Such periphrases are really compounded of the imperative of 'let,' governing the pronoun as a Direct Object and the gerundial infinitive (see below) as an Indirect Object.

**67. The Subjunctive Mood** (Lat. *subjungo*, I subjoin) is that form of the verb which is used to express supposition, doubt, or uncertainty,<sup>1</sup> e.g. 'If I *were* he, I would not go.' It is so called because the verb expressing the uncertainty is generally employed in the dependent or *subjoined* clause. The subjunctive is generally introduced by one of the following words: *if, lest, except, so, that, though, unless, till, however, whoever*.

**If.** If it *were* so, it is a grievous fault.—*Shakspeare*.

**Lest.** Love not sleep, lest thou *come* to poverty.—*Bible*.

**Except.** I will not let thee go except thou *bless* me.—*Ib.*

**So.** And so thou *lean* on thy fair Father, Christ.—*Tennyson*.

**That.** Speak to my brother that he *divide* the inheritance with me.—*Bible*.

**Though.** Though He *slay* me, yet will I trust in Him.—*Ib.*

**Unless.** I had fainted unless I *had believed*.—*Ib.*

**Till.** Till civil-suited morn *appear*.—*Milton*.

**However.** Howe'er the world *go*.—*Shakspeare*.

**Whoever.** Whoever he *be*, he has not acted nobly.

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<sup>1</sup> Latham gives the following rule for determining the cases in which the Subjunctive should be employed. 'Insert immediately after the conjunction one of the two following phrases: (1) *as is the case*; (2) *as may or may not be the case*. By ascertaining which of these two supplements expresses the meaning of the speaker, we ascertain the mood of the verb which follows. When the first formula is the one required, there is no element of doubt, and the verb should be in the indicative mood. *If (as is the case) he is gone, I must follow him*. When the second formula is the one required, there is an element of doubt, and the verb should be in the subjunctive mood. *If (as may or may not be the case) he be gone, I must follow him*.'—*Hist. of Eng. Lang.*, p. 646. The tendency of modern English is to get rid of the subjunctive.

It must not be supposed that the conjunctions enumerated above are always followed by the Subjunctive. Some of them are often used with the Indicative, e.g. 'If two and two *are* four.' Here there is no uncertainty, and the subjunctive would have been improperly used.

Not unfrequently we find the subjunctive used without any introductory particle, e.g.—

*Had* I a sword in my hand, I would slay him.

*Were* I not Alexander, I would be Diogenes.

*Be* it scroll, or *be* it book,

Into it, knight, thou must not look.—*Scott*.

**68. The Infinitive Mood** (Lat. *infinitus*, unbounded) is that form of the verb which denotes an action or state without any reference to an agent, e.g. '*To err* is human.' Here *to err* is equivalent to *erring* or *error*. The Infinitive has no number or person, and might be regarded in some respects as an Abstract Noun.

In O.E. the infinitive was treated as a noun. It ended in *-an* or *-en* in the Nominative and Accusative Case, and in *-anne* or *-enne* in the Dative Case. In the former cases it was used without the preposition 'to'; in the Dative it was preceded by 'to,'<sup>1</sup> e.g.—

Nom. and Acc.     *ctan*, to eat.

Dat.                *tó ctanne*, to eat.

The **Dative of the infinitive** is called by some grammarians the **gerundial infinitive** from its resemblance in function to the Latin gerund. By others it is called the **supine**, because in some of its functions it resembles the Latin supines.

When both the simple infinitive and the gerundial infinitive had lost their distinctive terminations, they came to be confounded, and it was at this period that the preposition 'to,' which, as we have seen, properly belongs to the dative or gerundial infinitive, came to be attached to the simple infinitive, even in the Nominative and Accusative Case.

<sup>1</sup> Even before the Conquest the distinction was not invariably observed, as is clear from the following passage: 'Ne wene ge thæt ic come sybbe on eorþan *to sendanne*: ne com ic sybbe *to sendanne* ac an sweord. Ic com sothlice mann *asyndrian* ongear hys fæder,' &c. Matt. x. 35. [Think ye not that I come peace on earth to send: I come not peace to send but a sword. I come, indeed, a man [to] sunder against his father, &c.] Here, after the same verb 'come,' the infinitive is used with and without 'to.'

The following passages from the 'Anglo-Saxon' Gospels will serve to illustrate the difference between the simple infinitive and the gerundial infinitive—

*a.* Hu mæg thes his flæsc us *syllan* (simple infinitive) *to etanne* (gerundial infinitive)?—John vi. 52. [How may this (man) his flesh us give to eat?]

*b.* Me gebyrath *to wyrccanne* (gerundial infinitive) thæs weorc the me sende, tha hwyle the hyt dæg ys : nyht cymth, thonne nan man *wyrccan* (simple infinitive) ne mæg.—John ix. 4. [Me it behoveth to work the work of him which sent me : the night cometh when no man may work.]

*c.* And he hig asende godspel *to bodigenne* ; and he him anweald sealde untrumnessa *to hælanne*, and deofel-seocnessa út *to adrifanne*.—Mark iii. 14, 15. [And he them sent the gospel to preach ; and he them power gave sicknesses to heal, and devil-sicknesses out to drive.]

*d.* Hig næfdon hlaf *to etanne*.—Mark iii. 20. [They had-not bread to eat.]

*e.* Gif hwá earan hæbbe *to gehyranne*.—Mark iv. 23. [If any one ears have to hear.]

*f.* Eart thú the *to cumenne* eart? oththe we othres sceolon *abidan* (simple infinitive)?—Matt. xi. 3. [Art thou he which to come art? or should we wait for another?]

*g.* Tha næron alyfede *to etanne*.—Luke vi. 4. [Which they were not allowed to eat.]

*h.* And eal seo mænigeo sohte hine *to æthrinanne*.—Luke vi. 19. [And all the multitude sought him to touch.]

The Simple Infinitive is used after auxiliaries, e.g. I may *go* ; he should *go* ; he might *go*.

The Gerundial Infinitive may be used—

1. As a noun, e.g.—

*To go* is impossible (Subj.)

*To reign* is worth ambition (Subj.)

He wished *to reign* (Dir. Obj.)

We wished him *to go* (Indir. Obj.)

2. To qualify a noun, e.g.—

We have bread *to eat*, and water *to drink*, and clothing *to put on*.

3. To express purpose after a verb of going or coming (cp. the Latin supine in *-um*), e.g.—

A sower went out *to sow* his seed.

I am come *to tell* you.



4. To limit an adjective (cp. the Latin supine in *-u*), e.g.—

Marvellous *to relate*.

Wonderful *to say*.

Quick *to forgive*.

The gerundial infinitive is also often used parenthetically, e.g. 'He soon left, and (*to tell* you the truth) I was not sorry when he went.'

After *bid, dare, make, feel, see, hear, let*, the simple infinitive is used. Most of these verbs governed the simple infinitive in O.E. (See p. 198.)

### Exercises.

1. What is meant by mood?
2. Define indicative mood, subjunctive mood, infinitive mood.
3. Give instances of imperatives of the first and third person.
4. Give a list of the words which are commonly followed by the Subjunctive Mood.
5. When is the indicative used after 'if'?
6. Name the mood of the verbs in the following passages:—
  - a.                So silently we seemed to speak,  
                    So slowly moved about,  
                    As we had lent her half our powers  
                    To eke her living out.—*Hood*.
  - b.                If 'twere done when 'tis done, then 'twere well  
                    It were done quickly.—*Shakspeare*.
  - c. Weep no more, lady.
  - d.                She doeth little kindnesses,  
                    Which most leave undone, or despise.—*Lowell*.
  - e. To be or not to be: that is the question.—*Shakspeare*.
  - f. It is cruelty to beat a cripple with his own crutches.—*Fuller*.
  - g. Be swift to hear, slow to speak.—*Bible*.
  - h. There is a time to weep, and a time to laugh.—*Ib.*
  - i. He must go.
  - k. Returning were as tedious as go o'er.—*Shakspeare*.
  - l. If my aunt were a man, she would be my uncle.
  - m. The Lord judge between thee and me.—*Bible*.
  - n. Be it so.
  - o. The apparel oft proclaims the man.—*Shakspeare*.
  - p.                                The ages roll  
                    Forward; and forward with them, draw my soul  
                    Into time's infinite sea,

And to be glad or sad I care no more :  
But to have done, and to have been, before  
I cease to do and be.—*Lord Lytton*.

*q.* If such there be, where'er  
Beneath the sun he fare [i.e. go]  
He cannot fare amiss.—*Id.*

*r.* It were all one  
That I should love a bright particular star  
And hope to wed it.—*Shakspeare*.

*s.* If all the year were playing holidays,  
To sport would be as tedious as to work.—*Id.*

*t.* I do not give you to posterity as a pattern to imitate, but an example to deter.—*Junius*.

*u.* [He had not] the heart to conceive, the understanding to direct, or the hand to execute.—*Id.*

7. In what respects does the simple infinitive differ from the gerundial infinitive?

## PARTICIPLES AND VERBAL NOUNS.

69. A participle (Lat. *participo*, I take part) is a word which partakes of the nature of a verb and of an adjective, e.g. a *living* creature, a *defeated* general.

There are only two simple participles in English, the Imperfect Active and the Perfect Passive. The former ends in *-ing* (O.E. *-ende*), e.g. 'the *rolling* waves,' 'the *heaving* tide.' The latter generally ends in *-en* or *-ed*, e.g. 'a *spoken* word,' 'a *slighted* suitor,' and sometimes is identical in form with the Infinitive, e.g. 'a *cut* rose,' 'a plant *put* in the ground.'

In O.E. many participles had a distinctive prefix, viz. *ge*, which survives in a disguised form in *yclept* (= *ge-clept*, from *clepan*, to call).

With the help of the verbs 'have' and 'be' we may, in the case of transitive verbs, have six participial forms.

	Active	Passive
Imperfect .	Writing	Being written
Perfect . . .	Having written	Written Having been written
Perfect Progressive	Having been writing	

70. Simple participles can be used either attributively or predicatively, e.g. 'A *rolling* stone,' 'A river *gleaming* in the sun,' 'A *defeated* general,' 'Defeated again and again, he at last beat a retreat.' The compound participles are used only predicatively, e.g.—

*Having lived* in the East, he was familiar with oriental customs.

*Having been writing* all the morning, he was fatigued.

His money *being exhausted*, he returned home.

The tree, *having been felled*, was cut up and carted away.

Many adjectives are compounded of participles and prefixes, e.g. *unforgiven*, *unpremeditated*, *ill-shaped*, *well-born*, *misbegotten*. These should not be treated as participles, there being no such verbs as unforgive, unpremeditate, &c.

In O.E. the perfect participle of a transitive verb was inflected, and agreed with the noun which it governed, e.g. 'He hæfth man *geweorhtne*' (he hath man created). Here 'geweorhtne' is the Accusative Case of 'geweorht.' It will readily be understood how such an expression as 'I have my hands washed' might be changed into 'I have washed my hands.'

71. The student should carefully distinguish between the imperfect participle, which always qualifies a noun, either attributively or predicatively, and the **Verbal Noun**, which also ends in modern English in *-ing* (O.E. *-ung*). Comp. 'A running sore' (Part.) with 'In running along' (Verbal Noun). The Verbal Noun denotes action or state. It may be used as the Subject or Object of a sentence, and may itself govern an objective case, e.g.—

*Seeing* is *believing*.

He loves *hunting* the hare.

He was fond of *hunting*.

In *hunting* the deer he was injured.

In such expressions as 'a hunting whip,' 'a fishing rod,' the verbal noun forms part of a compound noun, the parts of which ought properly to be joined by a hyphen. 'A glittering stream' means a stream that glitters; but 'a hunting whip' does not mean a whip that *hunts*; it means a whip *for hunting*.

In Shakspeare and the Bible we find such forms as 'a dying,' 'a preparing,' 'a brewing.' The *a* in these expressions is a corruption of *on* or *in*, and governs the verbal noun which follows. In modern English this preposition has been dropped. Johnson wrote 'My "Lives" are reprinting,' i.e. are *in reprinting*. In still more modern phrase we say 'are being reprinted.'



## Exercises.

1. What is a participle ?
2. Distinguish between simple and compound participles.
3. Classify the participles of
  - (a) A transitive verb.
  - (b) An intransitive verb.
4. Classify the participles and verbal nouns in the following passages :—
  - a. Forty and six years was this temple in building.—*Bible*.
  - b. All friendship is feigning ;  
All loving is mere folly.—*Shakspeare*.
  - c. The rolling stone gathers no moss.
  - d. Gothic architecture is frozen music.
  - e. 'Finis,' an error or a lie, my friend ;  
Of writing foolish books there is no end.
  - f. I go a fishing.—*Bible*.
  - g. It is the bright day brings forth the adder  
And that craves wary walking.—*Shakspeare*.
  - h. Doubtless the pleasure is as great  
Of being cheated as to cheat.—*Butler*.
  - i. I see men as trees walking.—*Bible*.
  - k. I saw her threading beads.
  - l. Call you that backing of your friends ?  
A plague upon such backing !—*Shakspeare*.
  - m. Life is as tedious as a twice-told tale,  
Vexing the dull ear of a drowsy man.—*Id.*
  - n. I preached as never sure to preach again,  
And as a dying man to dying men.—*Baater*.
  - o. But O ! for the touch of a vanished hand.—*Tennyson*.
  - p. Having defeated the Gauls, he returned to Rome.
  - q. There is a pleasure sure  
In being mad which none but madmen know.—*Dryden*.
  - r. There is some ill a-brewing towards my rest.—*Shakspeare*.
  - s. Beloved by his friends, and detested by his foes, he died at the height of his fame.
  - t. Having been writing all the morning, I was somewhat tired.
  - u. Let the galled jade wince,  
Our withers are unwrung.—*Shakspeare*.
  - v. Borrowing dulls the edge of husbandry.—*Id.*

- w.* It is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.—*Shakspeare*.
- x.* For you and I are past our dancing days.—*Id.*

## TENSE.

**72. Tense** (Lat. *tempus*, time) is that form which a verb assumes to indicate (1) the *time* of the action or state denoted by the verb, and (2) the *completeness or incompleteness* of the action or state.

As Time is divisible into Past, Present, and Future, and every action may be considered as perfect or imperfect in each of these three divisions, we get a sixfold classification of the tenses, viz.—

	Active	Passive
Present { Imperfect Perfect	I love            I am loving I have loved   I have been loving	I am loved I have been loved
Past { Imperfect Perfect	I loved           I was loving I had loved    I had been loving	I was loved I had been loved
Future { Imperfect Perfect	I shall love    I shall be loving I shall have    I shall have loved            been loving	I shall be loved I shall have been loved

It will be observed :

1. That the only simple tenses, i.e. the only tenses formed by inflexion, are the *Present Imperfect* and the *Past Imperfect Active*.

2. That the perfect and future tenses, the progressive forms active, and the whole of the passive voice are compound, the perfect tenses consisting of the verb 'have'<sup>1</sup> and the perfect participle, the future consisting

<sup>1</sup> Verbs of 'going' and 'coming,' 'rising' and 'falling,' form their perfect tenses with 'be' as well as 'have,' but with a slight change of meaning. Compare 'He *is* gone' with 'He *has* gone.' The perfect formed by means of 'be' is used to denote the state of the subject, the perfect formed by means of 'have' to denote the completeness of the action.

of 'shall' or 'will' and the infinitive, the progressive forms consisting of the verb 'be' and the imperfect participle, and the passive voice of the verb 'be' and the perfect participle.

3. That the distinction of Perfect and Imperfect is independent of *time*, and relates to the completeness or incompleteness of the action or state as conceived in the mind. We can think of an action or state as completed in the past, present, or future. Compare :

I *had written* the letter before you arrived (Past Perf.).

I *have written* the letter and despatched it (Pres. Perf.).

I *shall have written* the letter before you arrive (Fut. Perf.).

In the progressive forms the distinction of Perfect and Imperfect does not relate to the action or state denoted by the principal verb, but to the state of the subject of the verb as indicated by the auxiliaries. Thus :

I have been writing = I have been engaged in writing.

I had been writing = I had been engaged in writing, and so on.

**73. The Present Imperfect Tense** is employed (1) to describe something going on now, e.g. 'He loves me;' (2) to describe something that goes on regularly, e.g. 'He goes to school;' (3) instead of the future, e.g. 'He leaves for Paris to-morrow;' <sup>1</sup> (4) instead of the past tense, as when we describe some past occurrence as though it were happening under our eyes, e.g. 'Towards noon Elector Thuriot *gains* admittance; *finds* De Launay indisposed for surrender; nay, disposed for blowing up the place rather. Thuriot *mounts* with him to the battlements: heaps of paving-stones, old iron, and missiles *lie* piled,' &c. (Carlyle's 'French Revolution').

The **Present Perfect Tense** is used to denote that an action or state is completed at this present time, e.g. 'I *have done* the deed,' 'He *is gone*.'

The **Past Imperfect Tense** is used to denote that an action or state was going on at some past time, e.g.—

I *lived* at Paris = I used to live at Paris.

I *was reading* while he *was playing*.

---

<sup>1</sup> Here the notion of futurity is expressed not by the verb alone, but by the adverb and verb together.



The **Past Perfect Tense** denotes an action or state that was completed before some other past action or state, e.g.—

*I had written* my letter before you commenced yours.  
*He was gone* before we arrived.

The **Future Imperfect Tense** denotes an action or state that will occur or be going on at some future time, e.g.—

*I shall go* to Paris.  
*I shall be going* to Paris.  
*He will be* happy.

In O.E. there was no distinct future tense, the present being generally used as a future.<sup>1</sup> The auxiliaries 'shall' and 'will' were originally principal verbs, '*shall*' meaning to be under an obligation, and '*will*' meaning to will. 'Shall' is now used exclusively as an auxiliary, but still carries with it a sense of obligation in the second and third persons, e.g.—

Thou shalt not steal.  
 He shall do it.

'Will' is still occasionally used as a principal verb, e.g. 'He does what he *will*;' 'whosoever *will* be saved' (Quicumque vult salvus esse); 'The lusts of your father ye *will* do' (θέλετε ποιεῖν)—John viii. 44; 'Be it unto thee even as thou *wilt*' (θέλεις)—Matt. xv. 28; 'I *will* (θέλω) that thou give me,' &c.—Mark iv. 25. The auxiliary 'will' is used to express determination in the first person, but mere futurity in the second and third. These distinctions will be remembered by means of the following doggerel rhymes:—

In the first person simply *shall* foretells,  
 In *will* a threat or else a promise dwells;  
*Shall* in the second and the third does threat,  
*Will* simply then foretells the future feat.

It follows that we cannot use either 'shall' or 'will' to form the future tense in all three persons. The proper future tense runs as follows:—

I        shall write  
 Thou wilt write  
 He     will write.

---

<sup>1</sup> We occasionally, however, find the compound future as in modern English, e.g. 'Ge nyton on hwylercere tide eower Hlaford *cuman wyle*' [Ye know not at what hour your Lord will come]—Matt. xxiv. 42; 'The mannes Sunu *wyle cuman*' [The Son of man will come]—Matt. xxiv. 44.

In interrogation, however, we use 'shall' in the second person, for 'will' would then appeal too strongly to the determination of the person addressed. Comp.

*Shall* you go ?

*Will* you go after what I have said ?

There is another peculiarity connected with the use of 'shall' which ought to be noticed. *Shall* is used to express absolute certainty on the part of the speaker. Hence it is used in the predictions of Holy Writ, and in the statement of the necessary truths of geometry, e.g.—

Heaven and earth *shall* pass away.—*Bible*.

The two sides *shall* be equal

The **Future Perfect Tense** denotes an action or state which will be completed before some other future action or state, e.g.—

*We shall have departed* before you will arrive.

In colloquial English we often use the Future Imperfect for the Future Perfect, as we use the Present Imperfect for the Future Imperfect :—

We shall go before you arrive =

We shall have gone before you will arrive.

## NUMBER.

**74.** The **Number** of a Verb is that form which it assumes to indicate whether its Subject is singular or plural, e.g. 'I am,' 'we are;' 'thou art,' 'ye are;' 'he is,' 'they are;' 'I was,' 'we were,' &c. Many of our distinctive plural forms are now lost. Thus we say, 'I write,' 'we write,' 'I wrote,' 'we wrote,' making no difference in form between the singular and plural.

It is customary for sovereigns, editors, and preachers to use the plural of the first person when speaking of themselves in their respective official capacities, e.g.—

*Rich.* *We* are amazed; and thus long have *we* stood  
To watch the fearful bending of thy knee,  
Because *we* thought *ourself* thy lawful king.  
And if *we* be, how dare thy joints forget  
To pay their awful duty to *our* presence ?

*Shakspeare, Rich. II., iii. 3.*

Given under *our* hand and seal.

## PERSON.

**75.** The **Person** of a verb is that form which it assumes to indicate whether its subject is the person speaking (the *first* person), or the person spoken to (the *second* person), or the person or thing spoken of (the *third* person), e.g. I *am* (1st pers.); thou *art* (2nd pers.); he *is* (3rd pers.).

The person-endings of verbs were originally pronouns which, instead of being placed *before* the verb, as our present subject pronouns are, were placed after it.

The ending of the first person singular was originally *-m*, of which the only trace surviving in English is found in *a-m*. Cp. Lat. *sum* (I am), *amem* (I may love), Greek *eimi* (I am). This *m* was undoubtedly connected with the *m* in our existing pronouns of the first person, *me*, *my*, *mine*.

The ending of the second person singular is now *-st*, but was originally *-t*, e.g., thou hast, thou writest, thou lovedst, &c. This termination, which has been lost altogether by the subjunctive, is probably a degraded form of a pronoun of the second person. Cp. the *th* in *thou*, the *t* in the Latin pronoun *tu*, and the *s* in the Greek pronoun *su*. Traces of the original ending are to be found in *art*, *wilt*, and *shalt*.

The ending of the third person singular is *-th*, of which *-s* is a softened form, e.g., 'He prayeth best who loveth best,' 'He loves me.' It represents a pronoun of the third person. Compare the *th* in *that* and *this*.

In O.E. the indicative present plural ended in *-th* in all three persons; the plurals of the past indicative and the subjunctive tenses ended in *-on*. In M.E. the termination *-en* was used in the plural of all the tenses, e.g.—

But whanne the bischopis and mynystris hadden seen hym  
thei crieden and seiden, Crucifie, crucifie hym.—John  
xix. 6, *Wiclif's Version*.

Ye witen not whanne the tyme is.—Mark xiii. 33.

Ben Jonson says: 'The persons plural keep the terminations of the first person singular. In former times, till about the reign of Henry VIII., they were wont to be formed by adding *-en*: thus,—

loven, sayen, complainen.

But now (whatsoever is the cause) it hath quite grown out of use, and that other so generally prevailed, that I dare not to presume to set this afoot again: albeit (to tell you my opinion) I am persuaded that the lack hereof, well considered, will be found a blemish to our tongue. For considering *time* and *person* be, as it were, the right and left hand of a *verb*, what can the maiming bring else, but a laming to the whole body?'



**Exercises.**

1. What is meant by the Perfect Tenses?
2. Classify the tenses.
3. Show that this classification is applicable to the progressive or continuous forms of the verb.
4. Name the tenses of the verbs in the following passages :—
  - a.     There rolls the deep where grew the tree.  
          O Earth, what changes hast thou seen !—*Tennyson*.
  - b. He was speaking as I entered.
  - c. Shall you go to see him ?
  - d. The gale had sighed itself to rest.
  - e. I will listen to your song.
  - f. Will you permit me to go ?
  - g. Shall you go yourself ?
  - h. He had learnt his lesson before he went to school.
  - i. He leaves school next Christmas.
  - k. We had been strolling on the moor when we met him.
  - l. He was come now to the gate.
  - m. If thou wilt, thou canst make me clean.—*Bible*.
  - n.     Men are we, and must grieve when even the shade  
          Of that which once was great is passed away.—*Wordsworth*
  - o. We shall have been waiting there an hour before the coach comes in.
  - p. Ye shall see my face no more.
  - q. He is working in the garden.
  - r.     Five times outlawed had he been  
          By England's king and Scotia's queen.
5. What is meant by Number and Person in the case of verbs ?
6. What parts of the verb have distinctive personal endings in modern English ?
7. What was the origin of these endings ?

**CONJUGATION.**

**76.** To conjugate a verb is to arrange in order its various forms according to their mood, tense, person, and number.

Verbs are classified for this purpose according to the way in which they form their past tense. Verbs that form their past tense by a change of the radical vowel are called **Strong Verbs**, e.g.—

Pres.	Past.	Perf. Part.
write	wrote	written
fall	fell	fallen
draw	drew	drawn

The perfect participle of these verbs formerly ended in **-en**. In some cases this ending is altered into **-ne**, as in *done*, *gone*; in others it is dropped altogether.

Verbs that form their past tense by the addition of **-d**, **-t**, or **-ed** to the present are called **Weak Verbs**. The perfect participle of these verbs ends in **-d** or **-t**, e.g.—

Pres.	Past.	Perf. Part.
love	loved	loved
build	built	built
gird	girt	girt

One of the most ancient modes of forming the past tense was by reduplication, the intention of the reduplication being apparently to give the impression that the action was *thoroughly* done. In Latin and Greek, reduplicated perfects are of common occurrence, but in English the only surviving examples of them are *did*, the past tense of *do*, and *hight* (originally *héht*) the past tense of *hátan*, to be called. A contraction of the reduplicated perfect probably led to a modification of the root-vowel. It is in this way that such perfects as *fēci* in Latin are explained. The original perfect would appear to have been some such form as *fefici*, which would first contract into *fe-ici*, and then into *fēci*. Coalescence of the root-vowel and the augment-vowel will not explain the vowel change in *do*, *did*, for here the consonant that once separated the two vowels has been retained. What happened in this case was clearly this, the root-vowel was dropped altogether and the augment-vowel was retained.

The **-d** of the past tense of weak verbs represents the O.E. **-de**, which is a contraction of *dede* or *dyde*, the reduplicated past of *do*, so that I *loved* = I *love-did*; thou *lovedst* = thou *love-didst*.

As the past tense of weak verbs is formed by the addition of a suffix, which is itself the past of a strong verb, the strong verbs are to be regarded as the more ancient. All our primitive or root verbs belong to the strong class; all our derivative and borrowed verbs belong to the weak.<sup>1</sup> The weak verbs are sometimes called regular, because they all form their past tense in the same way; but the name is objectionable, because it implies that the strong verbs are irregular, whereas they also follow laws, though the laws are not so obvious.

<sup>1</sup> Ben Jonson speaks of the class of weak verbs as 'the common inn to lodge every stranger and foreign guest.'

## 77. COMPLETE CONJUGATION OF A TRANSITIVE VERB.

### ACTIVE VOICE.

#### Indicative Mood.

##### PRESENT IMPERFECT.

###### *Simple Form.*

1. I love	We love
2. Thou lovest	Ye love
3. He loveth <i>or</i> loves	They love

###### *Progressive Form.*

1. I am loving	We are loving
2. Thou art loving	Ye are loving
3. He is loving	They are loving

##### PAST IMPERFECT.

###### *Simple Form.*

1. I loved	We loved
2. Thou lovedst	Ye loved
3. He loved	They loved

###### *Progressive Form.*

1. I was loving	We were loving
2. Thou wast loving	Ye were loving
3. He was loving	They were loving

##### FUTURE IMPERFECT.

###### *Simple Form.*

1. I shall love	We shall love
2. Thou wilt love	Ye will love
3. He will love	They will love

###### *Progressive Form.*

1. I shall be loving	We shall be loving
2. Thou wilt be loving	Ye will be loving
3. He will be loving	They will be loving

Imperfect Tenses



## PRESENT PERFECT.

*Simple Form.*

- |                    |                 |
|--------------------|-----------------|
| 1. I have loved    | We have loved   |
| 2. Thou hast loved | Ye have loved   |
| 3. He has loved    | They have loved |

*Progressive Form.*

- |                          |                       |
|--------------------------|-----------------------|
| 1. I have been loving    | We have been loving   |
| 2. Thou hast been loving | Ye have been loving   |
| 3. He has been loving    | They have been loving |

## PAST PERFECT.

*Simple Form.*

- |                     |                |
|---------------------|----------------|
| 1. I had loved      | We had loved   |
| 2. Thou hadst loved | Ye had loved   |
| 3. He had loved     | They had loved |

*Progressive Form.*

- |                           |                      |
|---------------------------|----------------------|
| 1. I had been loving      | We had been loving   |
| 2. Thou hadst been loving | Ye had been loving   |
| 3. He had been loving     | They had been loving |

## FUTURE PERFECT.

*Simple Form.*

- |                         |                      |
|-------------------------|----------------------|
| 1. I shall have loved   | We shall have loved  |
| 2. Thou wilt have loved | Ye will have loved   |
| 3. He will have loved   | They will have loved |

*Progressive Form.*

- |                               |                            |
|-------------------------------|----------------------------|
| 1. I shall have been loving   | We shall have been loving  |
| 2. Thou wilt have been loving | Ye will have been loving   |
| 3. He will have been loving   | They will have been loving |

## Imperative Mood.

## PRESENT IMPERFECT.

2. Love (thou); Love (ye).

## PRESENT PERFECT.

(Wanting in this verb.<sup>1</sup>)

<sup>1</sup> A few verbs allow of a Present Perfect Imperative. Thus we say, 'Begone,' 'Have done.'

Perfect Tenses

## Subjunctive Mood.

## PRESENT IMPERFECT.

*Simple.*

- |                 |              |
|-----------------|--------------|
| 1. If I love    | If we love   |
| 2. If thou love | If ye love   |
| 3. If he love   | If they love |

*Progressive.*

- |                      |                   |
|----------------------|-------------------|
| 1. If I be loving    | If we be loving   |
| 2. If thou be loving | If ye be loving   |
| 3. If he be loving   | If they be loving |

## PAST IMPERFECT.

*Simple.*

- |                    |               |
|--------------------|---------------|
| 1. If I loved      | If we loved   |
| 2. If thou lovedst | If ye loved   |
| 3. If he loved     | If they loved |

*Progressive.*

- |                        |                     |
|------------------------|---------------------|
| 1. If I were loving    | If we were loving   |
| 2. If thou wert loving | If ye were loving   |
| 3. If he were loving   | If they were loving |

## FUTURE IMPERFECT.

*Simple.*

- |                          |                     |
|--------------------------|---------------------|
| 1. If I should love      | If we should love   |
| 2. If thou shouldst love | If ye should love   |
| 3. If he should love     | If they should love |

*Progressive.*

- |                               |                          |
|-------------------------------|--------------------------|
| 1. If I should be loving      | If we should be loving   |
| 2. If thou shouldst be loving | If ye should be loving   |
| 3. If he should be loving     | If they should be loving |

## PRESENT PERFECT.

*Simple.*

- |                       |                    |
|-----------------------|--------------------|
| 1. If I have loved    | If we have loved   |
| 2. If thou have loved | If ye have loved   |
| 3. If he have loved   | If they have loved |

*Progressive Form.*

- |                             |                          |
|-----------------------------|--------------------------|
| 1. If I have been loving    | If we have been loving   |
| 2. If thou have been loving | If ye have been loving   |
| 3. If he have been loving   | If they have been loving |

## PAST PERFECT.

*Simple.*

- |                        |                   |
|------------------------|-------------------|
| 1. If I had loved      | If we had loved   |
| 2. If thou hadst loved | If ye had loved   |
| 3. If he had loved     | If they had loved |

*Progressive.*

- |                              |                         |
|------------------------------|-------------------------|
| 1. If I had been loving      | If we had been loving   |
| 2. If thou hadst been loving | If ye had been loving   |
| 3. If he had been loving     | If they had been loving |

## FUTURE PERFECT.

*Simple.*

- |                                |                           |
|--------------------------------|---------------------------|
| 1. If I should have loved      | If we should have loved   |
| 2. If thou shouldst have loved | If ye should have loved   |
| 3. If he should have loved     | If they should have loved |

*Progressive.*

- |   |                                 |
|---|---------------------------------|
| 1. If I should have been lov-<br>ing    | If we should have been loving   |
| 2. If thou shouldst have been<br>loving | If ye should have been loving   |
| 3. If he should have been lov-<br>ing   | If they should have been loving |

## Infinitive Mood.

*Simple.*

Imperfect	.	.	.	love
Perfect	.	.	.	have loved
Gerundial Infinitive Imperf.	to love			
Gerundial Infinitive Perfect	to have loved			

*Progressive.*

be loving
have been loving
to be loving
to have been loving

## Participles

*Simple.*

Imperfect	.	.	.	loving
Perfect	.	.	.	having loved

*Progressive.*

having been loving
--------------------

## Verbal Noun,

Loving



*PASSIVE VOICE.***Indicative Mood.**

## Imperfect Tenses

## PRESENT IMPERFECT.

- |                            |                |
|----------------------------|----------------|
| 1. I am loved <sup>1</sup> | We are loved   |
| 2. Thou art loved          | Ye are loved   |
| 3. He is loved             | They are loved |

## PAST IMPERFECT.

- |                    |                 |
|--------------------|-----------------|
| 1. I was loved     | We were loved   |
| 2. Thou wast loved | Ye were loved   |
| 3. He was loved    | They were loved |

## FUTURE IMPERFECT.

- |                       |                    |
|-----------------------|--------------------|
| 1. I shall be loved   | We shall be loved  |
| 2. Thou wilt be loved | Ye will be loved   |
| 3. He will be loved   | They will be loved |

## Perfect Tenses

## PRESENT PERFECT.

- |                         |                      |
|-------------------------|----------------------|
| 1. I have been loved    | We have been loved   |
| 2. Thou hast been loved | Ye have been loved   |
| 3. He has been loved    | They have been loved |

## PAST PERFECT.

- |                          |                     |
|--------------------------|---------------------|
| 1. I had been loved      | We had been loved   |
| 2. Thou hadst been loved | Ye had been loved   |
| 3. He had been loved     | They had been loved |

## FUTURE PERFECT.

- |                              |                           |
|------------------------------|---------------------------|
| 1. I shall have been loved   | We shall have been loved  |
| 2. Thou wilt have been loved | Ye will have been loved   |
| 3. He will have been loved   | They will have been loved |

**Imperative Mood.**

PRES. 2. Be (thou) loved ; Be (ye) loved.

---

<sup>1</sup> The Progressive Form is rarely used in the Passive Voice. Such forms as 'I am being loved,' 'I was being loved,' 'I shall be being loved,' are very awkward, and it is questionable whether they are English at all.

## Subjunctive Mood.

### PRESENT IMPERFECT.

- |                     |                  |
|---------------------|------------------|
| 1. If I be loved    | If we be loved   |
| 2. If thou be loved | If ye be loved   |
| 3. If he be loved   | If they be loved |

### PAST IMPERFECT.

- |                       |                    |
|-----------------------|--------------------|
| 1. If I were loved    | If we were loved   |
| 2. If thou wert loved | If ye were loved   |
| 3. If he were loved   | If they were loved |

### FUTURE IMPERFECT.

- |                              |                         |
|------------------------------|-------------------------|
| 1. If I should be loved      | If we should be loved   |
| 2. If thou shouldst be loved | If ye should be loved   |
| 3. If he should be loved     | If they should be loved |

### PRESENT PERFECT.

- |                            |                         |
|----------------------------|-------------------------|
| 1. If I have been loved    | If we have been loved   |
| 2. If thou have been loved | If ye have been loved   |
| 3. If he have been loved   | If they have been loved |

### PAST PERFECT.

- |                             |                        |
|-----------------------------|------------------------|
| 1. If I had been loved      | If we had been loved   |
| 2. If thou hadst been loved | If ye had been loved   |
| 3. If he had been loved     | If they had been loved |

### FUTURE PERFECT.

- |                                     |                                |
|-------------------------------------|--------------------------------|
| 1. If I should have been loved      | If we should have been loved   |
| 2. If thou shouldst have been loved | If ye should have been loved   |
| 3. If he should have been loved     | If they should have been loved |

## Infinitive Mood.

- |                                |                    |
|--------------------------------|--------------------|
| Imperfect                      | be loved           |
| Perfect                        | have been loved    |
| Gerundial Infinitive Imperfect | to be loved        |
| Gerundial Infinitive Perfect   | to have been loved |

## Participles.

- Imperfect, being loved.  
 Perfect, having been loved

E.

## STRONG VERBS.

78. The strong verbs may be classified as follows—

I. Verbs which modify the root-vowel to form the past imperfect tense, and form the perfect participle in -en or -n.

<i>Present Imperfect</i>	<i>Past Imperfect</i>	<i>Perfect Participle</i>	<i>Present Imperfect</i>	<i>Past Imperfect</i>	<i>Perfect Participle</i>
arise	arose	arisen	hide	hid	hidden
bear (to carry)	bare or bore	borne	hold	held	holden or held
bear (to give birth to)	bore	born	lie	lay	lien or lain
beget	begat	begotten	ride	rode	ridden
bid	bade or bad	bidden	rise	rose	risen
bite	bit	bitten	see	saw	seen
blow (to bloom)	blew	blown	seethe	sod	sodden or sod
blow (of wind)	blew	blown	shake	shook	shaken
break	broke or brake	broken	shear	shore	shorn
chide	chid	chidden	shrink	shrank	shrunk or shrunk
choose	chose	chosen	shrive	shrove	shriven
cleave	clave or clove	cloven or cleft	sink	sank	sunken or sunk
draw	drew	drawn	slay	slew	slain
drink	drank	drunken or drunk	smite	smote	smitten
drive	drave or drove	driven	speak	spoke or spake	spoken
eat	ate or eat	eaten	steal	stole	stolen
fall	fell	fallen	stride	strode	stridden
fly	flew	flown	strike	struck or strake	stricken or struck
forbid	forbade	forbidden	strive	strove	striven
forget	forgot	forgotten	swear	swore or sware	sworn
forgive	forgave	forgiven	take	took	taken
forsake	forsook	forsaken	tear	tore or tare	torn
freeze	froze	frozen	thrive	throve	thriven
get	got	gotten or got	throw	threw	thrown
give	gave	given	tread	trod	trodden
grow	grew	grown	wear	wore	worn
			weave	wove	woven or wove
			write	wrote	written



II. *Verbs which modify the root-vowel to form the past imperfect, and drop the ending -en in the perfect participle.*

abide	abode	abode	shoot	shot	shot
awake	awoke	awoke <i>or</i> awaked	sing	sang	sung
begin	began	begun	sit	sat	sat
behold	beheld	beheld	slide	slid	slid
bind	bound	bound	sling	slung	slung
climb	clomb <i>or</i> climbed	climbed	slink	slunk	slunk
cling	clung	clung	spin	span	spun
come	came	come	spring	sprang	sprung
dig	dug	dug <i>or</i> digged	spit	spat	spit
find	found	found	stand	stood	stood
fling	flung	flung	stave	stove	stove
fight	fought	fought	stick	stuck	stuck
grind	ground	ground	sting	stung	stung
hang ( <i>of</i> <i>things</i> )	hung	hung	stink	stank <i>or</i> stunk	stunk
meet	met	met	string	strung	strung
ring	rang	rung	swim	swam	swam
run	ran	run	swing	swung	swung
shine	shone	shone	wake	woke	waked
			win	won	won
			wind	wound	wound
			wring	wrung	wrung

III. *Verbs which at present are alike in the present imperfect and past imperfect, and drop the participial ending -en.*

bid ( <i>offer</i> )	bid	bid	shed	shed	shed
burst	burst	burst	shut	shut	shut
cut	cut	cut	slit	slit	slit

## WEAK VERBS.

The weak verbs may be classified as follows—

I. *Verbs which form their past imperfect tense and their perfect participle in -ed or -d, e.g.—*

love

loved

loved

II. *Verbs which contract -ed into -t without vowel-change*

bend	bent	bent	lend	lent	lent
blend	blent	blent	rend	rent	rent
build	built	built	send	sent	sent
gild	gilt	gilt	spend	spent	spent
gird	girt	girt	wend	went	

III. *Verbs that form their past tense in -ed, -d, or -t, and as a consequence of the syllable originally added to form the past tense, modify the root-vowel.*

bereave	bereft	bereft	light	lit	lit
beseech	besought	besought	lose	lost	lost
bleed	bled	bled	mean	meant	meant
breed	bred	bred	meet	met	met
buy	bought	bought	read	read	read
catch	caught	caught	say	said	said
cleave	cleft	cleft	seek	sought	sought
clothe	clad	clad	sell	sold	sold
deal	dealt	dealt	shoe	shod	shod
dream	dreamt	dreamt	sleep	slept	slept
feed	fed	fed	speed	sped	sped
feel	felt	felt	sweep	swept	swept
hide	hid	hid	teach	taught	taught
keep	kept	kept	tell	told	told
kneel	knelt	knelt	think	thought	thought
lead	led	led	weep	wept	wept
leap	leapt	leapt	work	wrought	wrought
leave	left	left			

IV. *Verbs which have the same form for the present and past imperfect tense and for the perfect participle, the -d or -t having been merged in the -d or -t of the uninflected verb ; as cast, cost, cut, hit, hurt, knit, let, put, rid, shed, shred, shut, slit, spit, split, spread, sweat, thrust.*

*Some verbs follow the weak conjugation in the past imperfect and the strong in the perfect participle, e.g.—*

lade	laded	laden	show	showed	shown
mow	mowed	mown	sow	sowed	sown
rive	rived	riven	strew	strewed	strewed or strewn
saw	sawed	sawn			
sew	sewed	sewn	wax	waxed	waxen

*The following verbs, now weak, were originally strong—*

ache	ached (ok)	ached (oke)
blind	blinded (blent)	blinded (y-blent)
carve	carved (carf)	carved (carven)
climb	climbed (clomb)	climbed (clomben)
clothe	clothed (clad)	clothed (y-clad)
crow	crowed (crew)	crowed (crown)
delve	delved (delf)	delved (delven)

dread	dreaded (drad)	dreaded (a-drad)
drown	drowned (dreint)	drowned (a-drent)
fare	fared (fore)	fared (y-fare)
fill	filled (fulle)	filled (y-fuld)
fold	folded (fald)	folded (folden)
fret	fretted (frat)	fretted (fretten)
fetch	fetched (fet)	fetched (fought)
gnaw	gnawed (gnew)	gnawed (gnawn)
grave	graved (grove)	graved (graven)
hang	hanged <i>or</i> hung (heng)	hanged <i>or</i> hung (y-honge)
heat	heated (het)	heated <i>or</i> heat (i-het)
heave	heaved (hove <i>or</i> heft)	heaven (hoven)
help	helped (help)	helped (holpen)
hew	hewed (hew)	hewed (hewn)
knit	knitted (knot)	knitted (knit)
laugh	laughed (lough)	laughed (i-lowe)
melt	melted (molt)	melted (molten)
pitch	pitched (pight)	pitched (y-pight)
reach	reached (raught)	reached (i-raught)
seethe	seethed (sod)	seethed (sodden)
sew	sewed (seu)	sewed (sewn)
shape	shaped (shope)	shaped (shapen)
shear	sheared (shore)	sheared (shorn)
sleep	slept <i>or</i> slept (slep)	slept <i>or</i> slept
snow	snowed (snewed)	snowed
starve	starved (starf)	starved
spend	spended (sped)	spended (y-sped)
squeeze	squeezed (squoze)	squeezed (squozen)
stretch	stretched (straught)	stretched (straighten)
sweat	sweated (swot)	sweated (sweaten)
swell	swelled (swol)	swelled (swollen)
walk	walked (walk)	walked
weep	wept <i>or</i> wept (wep)	wept <i>or</i> wept
yield	yielded (yald)	yielded (yolden)

*The following verbs are now strong, but were formerly weak—*

betide	betid	betid	spit	spat <i>or</i> spit	spat
dig	dug	dug		<i>or</i> spet	
hide	hid	hidden	wear	wore	worn
stick	stuck	stuck			

The participles *lorn* and *forlorn* are formed from the obsolete verb *leósan*, to lose, perf. part. *loren*. Comp. *frorn*=frozen, from *freosan*, to freeze. *Tight*, *distraught*, and *straight*, are respectively the perfect participles of *tie*, *distract*, and *stretch*, but are now used only as adjectives. Many old participles are preserved in compound adjective forms, e.g. *uncouth*=unknown, from *cuth*, perf. part. of *munnan*, to know; *ill-gotten*; *misbegotten*; *unkempt*, from *comb*; *unborn*, from *bear*; *unbidden*, from *bid*; *unthrift*, from *thrive*; *bedridden* is a corruption of O.E. *bed-rída* (*rída*, a rider, knight).



## Exercises.

1. Classify the verbs as strong or weak in the following passages—

*a.* We forded the river and clomb the high hill.—*Byron*.

*b.* And yet he glanced not up, nor waved his hand,  
Nor bad farewell, but sadly rode away.—*Tennyson*.

*c.* And all this throve until I wedded thee.—*Id.*

*d.* And all his kith and kin  
Clave to him.—*Id.*

*e.* When Adam dalve [delved] and Eve span,  
Who was then the gentleman?

*f.* And Jacob abode with Laban.—*Bible*.

*g.* Ice-chained in its headlong tract  
Have I seen a cataract,  
All throughout a wintry noon,  
Hanging in the silent moon ;  
All throughout a sun-bright even,  
Like the sapphire gate of heaven ;  
Spray and wave, and drippings froze,  
For a hundred feet and more  
Caught in air there to remain  
Bound in winter's crystal chain.—*I. Williams*.

*h.* It snewed in his hous of mete and drynk.—*Chaucer*.

*i.* A clerk ther was of Oxenford also,  
That unto logik hadde long igo.—*Id.*

*k.* And when he rood men might his bridel heare  
Gyngle in a whistlying wynd so clere.—*Id.*

*l.* Ful semely aftur hire mete she raught.—*Id.*

*m.* And thereon heng a broch of gold ful schene.—*Id.*

2. Give the past imperfect tense and perfect participle of the following verbs: stick, grind, wink, ring, forbear, wring, swear, scethe, sting, smite, weave.

3. Give instances of (*a*) verbs formerly weak now strong (*b*) formerly strong now weak. Account where you can for the changes.

4. Classify the strong verbs, as far as you can, according to their vowel changes.

## THE PARSING OF FINITE VERBS.

79. In parsing finite verbs we should state—

1. Whether the verb be transitive or intransitive.<sup>1</sup>
2. The voice, if passive.
3. The mood, tense, number, and person.
4. The syntactical relations in which the verb stands to its subject.

The compound tenses should be parsed as though they were simple.

The autumn *is* old,  
 The sere leaves *are flying*;  
 He *hath gathered* up gold,  
 And now he *is dying*:  
 Old Age, *begin* sighing.

Word	Class	Inflexions	Syntactical Relations
is	Verb, intrans., copulative	indic. ; pres. imperf. tense; 3rd per.; sing.	agreeing with its subj. 'autumn'
are flying	Verb, intrans.	indic. ; pres. imperf. prog.; 3rd per.; plu.	agreeing with its subj. 'leaves'
hath gathered	Verb, trans.	indic. ; pres. pf. tense ; 3rd per. ; sing.	agreeing with its subject 'he'
is dying	Verb, intrans.	indic. ; pres. imperf. prog.; 3rd per.; sing.	agreeing with its subj. 'he'
begin	Verb, trans.	imper. ; pres. imperf. tense; 2nd per.; sing.	agreeing with its subj. 'thou,' un- derstood

<sup>1</sup> Copulative verbs like *be*, *become*, *continue*, *remain*—are intransitive, but should be further described as copulative.

## Exercises.

Parse the finite verbs in the following passages—

- a. I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host of golden daffodils.—*Wordsworth*.
- b. My heart aches, and a drowsy numbness pains  
My sense, as though of hemlock I had drunk,  
Or emptied some dull opiate to the drains.—*Keats*.
- c. We look before and after,  
And pine for what is not :  
Our sincerest laughter  
With some pain is fraught ;  
Our sweetest songs are those that tell of saddest thought.  
*Shelley*.
- d. Howe'er it be, it seems to me  
'Tis only noble to be good.—*Tennyson*.
- e. Be thou familiar, but by no means vulgar.—*Shakspeare*.
- f. Now see I by thine eyes that this is done.—*Tennyson*.
- g. If pride were his, 'twas not their vulgar pride  
Who in their base contempt the great deride ;  
But, if that spirit in his soul had place,  
It was the jealous pride that shuns disgrace.
- h. Cursed be the social lies that warp us from the living truth.  
*Tennyson*.
- i. I have been abused.
- k. I shall have been here ten years at Christmas.
- l. As it were with shame she blushes.—*Tennyson*.
- m. I could lie down like a tired child,  
And weep away the life of care  
Which I have borne and yet must bear.—*Shelley*.
- n. I had fainted unless I had believed to see the goodness of the  
Lord in the land of the living.—*Bible*.
- o. Speak ! though this soft warm heart, once free to hold  
A thousand tender pleasures, thine and mine,  
Be left more desolate, more dreary cold,  
Than a forsaken bird's nest filled with snow  
'Mid its own bush of leafless eglantine—  
Speak ! that my torturing doubts their end may know.  
*Wordsworth*.



## PARSING OF INFINITIVES, PARTICIPLES, AND VERBAL SUBSTANTIVES.

80. In parsing the infinitive state—

1. Whether the verb be transitive or intransitive.
2. Active or passive ; perfect or imperfect.
3. Its syntactical relations : whether Subject, Direct Object, or Indirect Object ; whether governed by another verb, or used to qualify a noun or adjective, &c.

N.B.—Infinitives have **no number or person**.

In parsing participles state—

1. Whether formed from transitive or intransitive verbs.
2. Active or passive ; imperfect or perfect,
3. Syntactical relations, whether qualifying attributively or predicatively.

### EXAMPLE.

*Having completed* my drawing, I went *to see* my brother *felling* his oaks ; but a shower came on and compelled me *to turn* back. I returned thoroughly *exhausted*, and was glad to amuse myself with *turning* over the pages of a novel.'

Word	Class	Inflexions	Syntactical Relations
having completed to see	Verb, trans. " "	Perf. participle Gerund. infin. imperf.	qualifying 'I' predicatively gov. by 'went'
felling	" "	Imperf. participle	qualifying 'brother' predicatively
to turn	Verb, intrans.	Gerund. infin. imperf.	ind. obj., gov. by 'compelled'
exhausted	Verb, trans.	Participle imp., passive voice	qualifying 'I' predicatively
turning	Noun, verbal	3rd person, sing.	obj. case, gov. by 'with'; governing, in virtue of its verbal force, 'pages'

**Exercises.**

Parse the infinitives and participles in the following passages:—

- a. Thus done the tales, to bed they creep,  
By whispering winds soon lulled asleep.—*Milton*.
- b. Hence, vain deluding joys,  
The brood of folly without father bred!—*Id.*
- c. The shrivelled wing,  
Scathed by what seemed a star,  
And proved, alas, no star, but withering fire,  
Is worthier than the wingless worm's desire  
For nothing fair or far.—*Lord Lytton*.
- d. To spend too much time in studies is sloth.—*Bacon*.
- e. There's little to earn and many to keep.—*Kingsley*.
- f. Here, under leave of Brutus and the rest . . .  
Come I to speak in Cæsar's funeral.—*Shakspeare*.
- g. Bid me to live, and I will live  
Thy Protestant to be;  
Or bid me love, and I will give  
A loving heart to thee.—*Herrick*.
- h. Bid him go and tell his sister to come.
- i. O, pardon me, thou bleeding piece of earth.—*Shakspeare*.
- j. Passion, I see, is catching.—*Id.*
- k. Having been defeated once, he did not seek another engagement.
- l. To seek philosophy in Scripture is to seek the dead among the living.
- m. We shall often talk of this in days to come.
- n. My story being done,  
She gave me for my pains a world of sighs.—*Shakspeare*.
- o. Teaching is the best way of learning.
- p. I told him to ask his friend to come.
- q. He was commanded to depart.
- r. Our greatest glory is not in never falling, but in rising every time we fall.—*Confucius*.
- s. A man lives by believing something, not by debating and arguing about many things.—*Carlyle*.

**ANOMALOUS VERBS.**

81. Some verbs are complete in their tenses, but deviate in some respects from the conjugation of both strong and

weak verbs. Others, as 'must' and 'ought,' are defective in certain moods and tenses. Both classes may be called **Anomalous**; the latter is commonly called **Defective**.

## BE.

(Principal Verb and Auxiliary.)

82. The verb *be* is compounded of parts of four distinct verbs. Comp. *am, are, be, was*.

### Indicative Mood.

#### PRESENT IMPERFECT.

1. I am	We are
2. Thou art	Ye are
3. He is	They are

#### PAST IMPERFECT.

1. I was	We were
2. Thou wast	Ye were
3. He was	They were

### Subjunctive.

#### PRESENT IMPERFECT.

1. If I be	If we be
2. If thou be	If ye be
3. If he be	If they be

#### PAST IMPERFECT.

1. If I were	If we were
2. If thou wert	If ye were
3. If he were	If they were

### Imperative.

2. Be thou	Be ye
------------	-------

### Infinitive.

Simple Infin.	Imperfect	Be	Perf. Have been.
Gerundial Infin.	Imperfect	To be	Perf. To have been.

### Participles.

Imperfect	Being
Perfect	Having been

The compound tenses are regular.

**Am** (O.E. *com*). The *-m* is a trace of an old pronoun of the first person. Cp. *me*, Lat. *sum*, &c.



We had formerly another form of the present tense, viz.

I be	We be
Thou beest	Ye be
He be	They be

It still survives in provincial English, and traces of it may be found in the A. V. of the Bible, e.g.—

The Philistines *be* upon thee.

We *be* twelve brethren, sons of one father.

**Art** (O.E. *eart*). The *-t* represents an old pronoun of the second person. Comp. Ger. *du bist* = thou art; wilt, shalt.

**Is** has lost its old pronominal suffix *-th*. Comp. Ger. *er ist* = he is; Lat. *est*, &c.

**Are** (Scandinavian *aron*). The O.E. plural was *sind* or *sendon*. *Are* never occurs in O.E. It was introduced by the Danes.

**Was** (O.E. *wæs*), the past tense of *wasan*, to be. Comp. Ger. *gewesen* = been.

**Wast**. The old form was *wære*. *Wert*, which is sometimes used as a past tense, was evidently formed from *wære*.

**Were** (O.E. *wæron*).

In O.E. negative forms of the verb 'be' are of common occurrence, e.g. *nam* = am not.

### 83. The verb *be* is used :

#### 1. As a principal verb in the sense of *to exist*, e.g.—

God *was*, and *is*, and ever *will be*.

Before Abraham *was* I *am*.—*Bible*.

#### 2. As a principal verb to express either *absolute identity* or *the relation of a thing to its class*, e.g.—

Two and two *are* four.

John *is* a soldier.

Soldiers *are* men.

Men *are* bipeds.

The verb discharges this function when used with an adjective to form the predicate :

He *is* good =

He belongs to the class of things called good.

#### 3. As the auxiliary of the Passive Voice, e.g.—

He *is* beaten.

#### 4. As the auxiliary of the perfect tenses of verbs of *going and coming*, &c., e.g.—

He *is* gone.

We *are* come.

5. *As a mood auxiliary, having the force of obligation or intention, e.g.—*

He *is* to be shot to-morrow.

## 84. HAVE.

(Principal Verb and Auxiliary.)

Only two tenses of this verb are irregular.

### Indicative Mood.

#### PRESENT IMPERFECT.

1. I have	We have
2. Thou hast	Ye have
3. He has	They have

#### PAST IMPERFECT.

1. I had	We had
2. Thou hadst	Ye had
3. He had	They had

**Hast** = havest

**Has** = haves

**Had** = haved

## 85. The verb *have* is used—

1. *As a transitive verb in the sense of to possess, e.g.—*

He *has* a book.

2. *As the tense auxiliary of the perfect tenses, e.g.—*

He *has* struck the target.

3. *As a mood auxiliary of obligation, e.g.—*

He *has* to learn his lesson before he can play.

In this construction some may prefer to regard *has* as a transitive verb governing the gerundial infinitive which follows.

In O.E. negative forms, such as *nave* = have not, *ast* = hast not, *nath* = hath not, &c., are of common occurrence.

## 86. OWE.<sup>1</sup>

### Indicative.

#### PRESENT IMPERFECT TENSE.

1. I owe.	We owe.
2. Thou owest	Ye owe
3. He owes	They owe

<sup>1</sup> *Owe* is now conjugated regularly when it means *to be in debt*.

## PAST IMPERFECT TENSE.

(Used as an auxiliary with both past and present meaning.)

- |                  |            |
|------------------|------------|
| 1. I ought       | We ought   |
| 2. Thou oughtest | Ye ought   |
| 3. He ought      | They ought |

**Owe** is from the O.E. *ágan*, to own, possess. Hence the secondary meanings, 'to have as a duty,' 'to owe.' The verb *own* is another form of *ágan*. The adjective *own* is the perfect participle of *ágan*.

*Owe* is often used in the sense of *possess* in Shakspeare, e.g.—

I am not worthy of the wealth I *owe*.

*All's Well that Ends Well*, ii. 5.<sup>c</sup>

Be pleased then

To pay that duty which you truly *owe*

To him who *owes* it.—*K. John*, ii. 1.

**Ought** is properly a past tense, but is sometimes used as a present, to express the sense of being under a moral obligation, e.g.—

He *ought* to have done it (Past).

He *ought* to do it (Present).

In M.E. we find *ought* used in the sense of the Lat. *debeo*, e.g.—

He *owghte* to him 10,000 talents.—*Wiclif*, Matt. xviii. 24.

One of his felowes which *ought* him an hundred pence.—

Tyndale's *N. T.* A.D. 1534.

[He said] you *ought* him a thousand pound.—*Shakspeare*,  
Hen. IV. Part I., iii. 3.

## 87.

## WIT.

## Indicative.

## PRESENT IMPERFECT TENSE.

- |                               |          |
|-------------------------------|----------|
| 1. I wot                      | We wot   |
| 2. Thou wot <i>or</i> wottest | Ye wot   |
| 3. He wot <i>or</i> wotteth   | They wot |

## PAST IMPERFECT TENSE.

- |              |           |
|--------------|-----------|
| 1. I wist    | We wist   |
| 2. Thou wist | Ye wist   |
| 3. He wist   | They wist |

Ger. Inf.	To wit
Imp. Part.	Witting
Perf. Part.	Wist

**Wot** is from O.E. *witan*, to know. Comp. 'to wit,' 'wittingly,' 'unwittingly': e.g.—

I *wot* not who hath done this thing.—Gen. xxi. 26.

My master *wotteth* not what is with me.—Gen. xxxix. 8.



*Wot* ye not that such a man as I can certainly divine?—  
Gen. xliv. 15.

*Wist* ye not that I must be about my Father's business?—  
Luke ii. 49.

The *s* in *wist* was probably inserted to connect the *t* of the root with the *te* of the past tense, and then superseded the first *t*. Comp. *must*.

The form 'I wis,' which often appears in the Elizabethan poets, is a corruption of *ywis* = truly, certainly. Comp. Ger. *gewiss*. There is no verb *wiss* in the language, though commentators have invented one to explain a form which they did not understand. Comp.—

For in her mind no thought there is,  
But how she may be true, *I wis*.—*Surrey*.

*Ywis*, it is not half way to her heart.

*Taming of the Shrew*, i. 1.

There be fools alive, *I wis*,  
Silvered o'er; and so was this.—*Merchant of Venice*, ii. 8.

Macaulay has imitated this archaism in 'Horatius:'

*I wis*, in all the senate  
There was no heart so bold, &c.

## 88.

## DARE.

(Intransitive = Lat. *audeo*.)

## Indicative.

## PRESENT IMPERFECT TENSE.

1. I dare	We dare
2. Thou darest	Ye dare
3. He dares (dare)	They dare

## PAST IMPERFECT TENSE.

1. I durst	We durst
2. Thou durst	Ye durst
3. He durst	They durst

## Subjunctive.

## PRESENT IMPERFECT TENSE.

1. I dare	We dare
2. Thou dare	Ye dare
3. He dare	They dare

## PAST IMPERFECT TENSE.

1. I durst	We durst
2. Thou durst	Ye durst
3. He durst	They durst

The intransitive verb *dare* should be carefully distinguished from the transitive verb *dare* (provoco), which belongs to the weak conjugation, and further differs from the intransitive verb in taking the preposition 'to' before the gerundial infinitive. In Shakspeare the intransitive verb 'dare' sometimes takes the infinitive with 'to' after it, e.g. 'I *durst*, my lord, to *wager* she is honest.' (Othello, iv. 2.) Cp.

(Intrans.) I dare *do* all that may become a man :  
Who dares *do* more is none.—*Shakspeare*.

(Trans.) I dare thee but *to breathe* upon my love.—*Id.*

**Dare** is properly the past tense of the verb *durran*, but is now used as a present.

**Durst** is the proper past of the intransitive verb *dare*. In modern English it is often superseded by 'dared.' It is sometimes, but incorrectly, used as a present tense.

The *st* in *durst* is obviously not the *st* of the second person, for it occurs in the first and third person also. The *s* is part of the root; the *t* is part of the past ending. In Greek we find *θάρρειν* and *θάρσειν* (tharrhein and tharsein) = to dare.

## DEFECTIVE VERBS.

**89.** Verbs that have not the full complement of moods and tenses are called defective. Most of the auxiliary verbs are defective; so are some principal verbs, e.g.—

**Quoth** (past imperfect tense) from O.E. *créthan*, to say. Cp. *bequeath*, to say how one's property is to be disposed of after death. Dr. Adams thinks that *quote* is from the same source, but Wedgwood derives it from Lat. *quot*, how many, and explains it 'to cite or note with chapter and verse.'

**Wont** (perfect participle) from O.E. *wunian*, to dwell; hence to continue, to be used or accustomed to. Cp. Ger. *wohnen*, to dwell; O.E. *wune*, a habit, custom; e.g.—

And as He was *wont*, He taught them again.—Mark x. 1.

**Worth** (imperative) from O.E. *weorthan*, to become, to happen. Cp. Ger. *werden*, to become. Cp.—

Woe *worth* the chase, woe *worth* the day  
That cost thy life, my gallant grey!—*Scott*.

Here *worth* = betide, and 'chase' and 'day' are dative cases.

**Hight** (past imperfect tense, passive voice; also perfect participle) from O.E. *hátan* = to be called, e.g.—

An ancient fabric raised t' inform the sight  
There stood of yore, and Barbican it *hight* (= was called).

*Dryden*.

This grisly beast, which Lion *hight* by name.

*Mids. Night's Dream*, v. 1.

The **Impersonal Verbs** are all defective, e.g.—

**Methinks** = it seems to me. From O.E. *thincan*, to seem, a different verb from *thencan*, to think. In M.E. we find 'it thinketh me;' 'it thought them,' &c.

**Meseems**. From O.E. *seman*, to seem, appear.

**Melisteth**. From O.E. *lystan* = to will, please. By the sixteenth century both 'seem' and 'list' were beginning to be used as personal verbs, e.g.—

What *seemeth* you best I will do.—2 Sam. xviii. 4.

For when it *seemed* him good.—Lat. Rem. p. 30.

If he had *listed*, he might have stood on the water.

Latimer, *Serm.* p. 205.

But Shakspeare writes 'me *seemeth* good,' *Rich. II.* ii. 2.

## AUXILIARY VERBS.

**90.** Certain verbs are used with other verbs to express various relations of voice, mood, and tense, and are hence called **auxiliary** or **helping verbs**, the verbs with which they are used being called, by way of distinction, **principal verbs**. All of these verbs were originally capable of being used independently, and some of them—as *have*, *be*, *will*, *let*—can be so used now; but the others—as *may*, *can*, *shall*, *must*—are no longer capable of standing alone. The Auxiliary Verbs may be classified as follows—

1. **Voice Auxiliary**, *Be*. 'In O.E. *weorthan* and *wesan* were used with the passive participle to form the passive voice.' (Morris.) The voice auxiliary may be parsed with the principal verb, as forming one compound expression, or separately. The former seems preferable.

2. **Tense Auxiliaries**, e.g. *have*, *be*, *shall*, *will*.

*Have* is used to form the *perfect tenses*.

*Be* is also used to form the *perfect tenses of intransitive verbs of going and coming*, &c.

*Shall* and *will* are used to form the *future tenses*, but cease to be tense auxiliaries when they express other relations than that of time. Thus 'shall' is a tense auxiliary in the first person, but not in the second, except in interrogative sentences, and so on. The tense auxiliaries, like the voice auxiliary, may be parsed either with the principal verb or separately.

3. **Mood Auxiliaries** are used to express various relations of mood, and more particularly as signs of the subjunctive and imperative; e.g. I will ask that he *may go*; though he *should go*; *let him go* = go he.



*Let* is used (1) as a *principal verb* in the sense of *allow*, e.g. he *let* me go; (2) as a *sign of the imperative* in the first and third persons, e.g. *let* us go, *let* him go.

In parsing, mood auxiliaries may be treated either separately or with the principal verbs which they govern.

## 91.

## SHALL.

## Indicative Mood.

## PRESENT IMPERFECT TENSE.

1. I shall	We shall
2. Thou shalt	Ye shall
3. He shall	They shall

## PAST IMPERFECT TENSE.

(With both present and past meaning.)

1. I should	We should
2. Thou shouldst	Ye should
3. He should	They should

## Subjunctive Mood.

## PAST IMPERFECT TENSE.

1. If I should	If we should
2. If thou shouldest <i>or</i> shouldst	If ye should
3. If he should	If they should

*Shall* has no imperative, no infinitive, and no participles.

The original infinitive was *seulan* = to owe, out of which meaning grew the sense of obligation or necessity which appears in some of the forms of *shall*.<sup>1</sup>

In the first person of the present indicative *shall* is a tense auxiliary, expressing time and nothing more; in the second and third it expresses either *determination* on the part of the speaker or some *obligation* that the person addressed or spoken of is under.

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<sup>1</sup> Cp. 'Hú micel *sealt* thú?' [How much owest thou?]-Luke xvi. 5. 'Be ure æ he *seal* swelten' [By our law he ought to die].-John xix. 7. 'For by the faith I *shal* to God.'-Chaucer. The obligatory sense comes out strongly in the past imperfect tense, e.g. 'You *should* be attentive.' Grimm says, 'Skal, debo, implies a form *skila*; *skila* must have meant "I kill or wound;" *skal*, "I have killed or wounded, and I am therefore liable to pay the were-geld" [penalty]. Quoted by Dr. Adams, who points out that in German *schuld* means both debt and guilt.

92.

## WILL.

## Indicative Mood.

## PRESENT IMPERFECT TENSE.

- |              |           |
|--------------|-----------|
| 1. I will    | We will   |
| 2. Thou wilt | Ye will   |
| 3. He will   | They will |

## PAST IMPERFECT TENSE.

(With both present and past meaning.)

- |                                   |            |
|-----------------------------------|------------|
| 1. I would                        | We would   |
| 2. Thou wouldst <i>or</i> wouldst | Ye would   |
| 3. He would                       | They would |

## Subjunctive Mood.

## PAST IMPERFECT TENSE.

- |                                      |               |
|--------------------------------------|---------------|
| 1. If I would                        | If we would   |
| 2. If thou wouldst <i>or</i> wouldst | If ye would   |
| 3. If he would                       | If they would |

In O.E. there were two verbs *willan*, to will, and *wilnian*, to desire. The former was conjugated ic wille, thu wilt, he wile, we willath, &c.; past ic wolde. The latter was regular, and had for its past tense ic wilnode. Owing to the similarity of meaning the forms of the two verbs were often confounded.

In the first person *will* retains its sense of exercising the will; in the second and third it expresses simple futurity unless it be emphasized, and then it recovers its original meaning, e.g.—

He *will* go, although I have asked him to stop.

In the following passages *will* is the principal verb—

If thou *wilt* (θέλῃς) thou canst make me clean. And Jesus put forth His hand, and touched him, saying, I *will* (θέλω), be thou clean.—Matt. viii. 3.

For it is common with princes, saith Tacitus, to *will* contradictories.—*Bacon*.

For the good that I *would* (θέλω), I do not; but the evil which I *would* (θέλω) not, that I do.—Rom. vii. 19.

To *will* is present with me.—Rom. viii. 18.

I *will* (θέλω) not send them away fasting.—Matt. xv. 32.

Dean Alford would render 'I am not willing to.' See also Matt. xx. 14, 'I *will* give unto this last,' &c., where the Dean would render 'It is my will to give.'

93.

**MAY.****Indicative Mood.****PRESENT IMPERFECT TENSE.**

1. I may	We may
2. Thou mayest	Ye may
3. He may	They may

**PAST IMPERFECT TENSE.**

(With both present and past meaning.)

1. I might	We might
2. Thou mightest <i>or</i> mightst	Ye might
3. He might	They might

**Subjunctive Mood.**

Tenses same as those of the Indicative.

**May** has no imperative, no infinitive, and no participles. The *y* is a softened form of *g*, the old infinitive being *mágan*.<sup>1</sup> Cp. *day* from *dæg*. The old second person singular of the present tense was *thú meahst*. *Mayest* is a comparatively modern form.

In optative sentences *may* expresses a desire, but the original force of the verb is not wholly lost. 'May you be happy' probably meant originally, 'I desire that nothing may prevent you from being happy.'

*May* is now often used in subjunctive constructions where formerly the simple subjunctive was used, e.g.—

That we *show* forth Thy praise.—*Prayer Book*.

*Mon*, p. *mought*, is a cognate form of *may* which survives in provincial English.

94.

**CAN.****Indicative Mood.****PRESENT IMPERFECT TENSE.**

1. I can	We can
2. Thou canst	Ye can
3. He can	They can

**PAST IMPERFECT TENSE.**

(With both present and past meaning.)

1. I could	We could
2. Thou couldst	Ye could
3. He could	They could

---

<sup>1</sup> The root = to be able, to increase, to grow. Cp. 'Might and main,' 'A main strong man' (provincial).



## Subjunctive Mood.

## PRESENT IMPERFECT TENSE.

- |                  |             |
|------------------|-------------|
| 1. If I can      | If we can   |
| 2. If thou canst | If ye can   |
| 3. If he can     | If they can |

## PAST IMPERFECT TENSE.

- |                    |               |
|--------------------|---------------|
| 1. If I could      | If we could   |
| 2. If thou couldst | If ye could   |
| 3. If he could     | If they could |

**Can** is from the O.E. *cunnan*, to know, to be able, e.g.—

Ne *cann* ic eow [I know you not].—Matt. xxv. 12.

He seede *canst* thou Greek?—*Wiclif's Bible*.

I lerne song, I *can* but small gramere.—*Chaucer*.

In evil, the best condition is not to will, the second not to *can*.—*Bacon's Essays*, xi.

Cp. 'to *con* a lesson,' '*uncouth*' = unknown, '*cunning*' = as an *knowing*, as a subst. *knowledge*. With regard to the connection meaning between *can*, to know, and *can*, to be able, cp. Bacon's ring, '*Knowledge is power*.'

*Can* was originally a past tense.<sup>1</sup> Hence, like other past tenses, has no personal endings for the first and third persons.

**Could** represents the O.E. past tense, *cūthe*. The *l* has been inserted in it from following the false analogy of *would* and *should*, which the *l* forms part of the root.

95.

DO.

(Auxiliary.)

## Indicative Mood.

## PRESENT IMPERFECT TENSE.

- |              |         |
|--------------|---------|
| 1. I do      | We do   |
| 2. Thou dost | Ye do   |
| 3. He does   | They do |

<sup>1</sup> Latham says with regard to certain apparent present tenses in English: 'In English there are at least nine of these words—(1) dare and durst, (2) own = admit, (3) can, (4) shall, (5) may, (6) mean and mind, (7) wot, (8) ought, (9) must. Of these none present any serious difficulties when we look at them simply in respect to their meaning: . . . dare = I have made up my mind; own = I have got possession of; mind = I have re-collected my ideas; and wot = I have formed myself. *Can* originally equalled, I have learned; *shall*, I have been obliged, I should; *may*, I have got the power; *must*, I have been constrained.'

## PAST IMPERFECT TENSE.

- |               |          |
|---------------|----------|
| 1. I did      | We did   |
| 2. Thou didst | Ye did   |
| 3. He did     | They did |

Imperative. Do (thou); do (ye).

The Subjunctive Mood runs, I do, Thou do, He do, &c.

**Do** is used in four different ways in English—

1. *As a principal verb*, in the sense of *facio*, e.g.—

I *do* you to wit = I make you to understand.

O.E. *dón*, to do, make, cause, to put.

2. In the sense of Lat. *valere*, to be well, e.g.—

How do you *do*?

This will never *do*.

Lord, if he sleep, he shall *do* well.—*Bible*.

This *do* comes from the O.E. *dugan*, to avail, to profit, to good for. Cp. *doughty*, as in 'doughty deeds,' 'a doughty warrior'

3. *As an emphatic auxiliary*, e.g.—

I *do* hope that he will come.

4. *As an interrogative auxiliary*, e.g.—

*Does* he draw?

Here there is no emphasis on the auxiliary. We use 'does' simply to avoid the abruptness of 'Draws he?'

## 96.

## MUST.

## Indicative Mood.

## PRESENT AND PAST IMPERFECT TENSE.

- |              |           |
|--------------|-----------|
| 1. I must    | We must   |
| 2. Thou must | Ye must   |
| 3. He must   | They must |

**Must** was the past tense of the O.E. verb *mótan*, to be able, to be obliged, but is now used both as a past and present tense. Compare 'He must have done it,' where it is past, with 'Must I do it,' where it is present. The old present ran, 1. *mót*, 2. *móst*, 3. *mót*, 1, 2, 3, plu. *móton*; the past being, 1. *móste*, 2. *móstest*, 3. *móste*, 1, 2, 3, plur. *móston*.

The *s* in *must* was probably inserted to connect the *t* of the past with the final *-te* of the past tense. The first *t* then became blended with the *s*. Comp. the insertion of the *s* in *rist*.

## PARSING OF AUXILIARIES.

97. The parsing of an auxiliary ought to show—

1. What kind of auxiliary it is.
2. Mood, tense, number, and person.
3. Agreement with subject.

An auxiliary may be parsed with the principal verb, but it is better to parse mood auxiliaries by themselves, and treat the principal verbs as infinitives governed by them.

Tense and voice auxiliaries should be parsed with the principal verbs.

## EXAMPLES.

1. 'I *can* not say what he *may* have done, but I know what he *could* do.'

2. 'If he *could* do it, he *should* have done it.'

Word	Class	Inflexions	Syntactical Relations
1. Can	mood auxiliary	indic. ; pres. impf. ; 1st per. ; sing.	agreeing with its nom. 'I.'
may	" "	indic. ; pres. impf. ; 3rd per. ; sing.	agreeing with its nom. 'he.'
could	" "	indic. ; past impf. ; 3rd per. ; sing.	agreeing with its nom. 'he.'
2. Could	" "	subj. ; past impf. ; 3rd per. ; sing.	agreeing with its nom. 'he.'
should	" "	indic. ; past impf. ; 3rd per. ; sing.	agreeing with its nom. 'he.'

## Exercises.

Parse the auxiliary verbs in the following passages—

a. Oh, could I fly, I'd fly with thee.—*Logan*.

b. Thou shalt not steal.

c. He shall go, whether he likes it or not.

d. The line A B shall coincide with the line B C.

e. He may go at twelve if he can finish his work.

f. Why then should I seek further store  
And still make love anew?

When change itself can give no more,  
'Tis easy to be true.—*Sedley*.



- g. Can storied urn-or animated bust  
Back to its mansion call the fleeting breath?—*Gray*.
- h. What must the king do now? Must he submit?  
The king shall do it.—*Shakspeare*.
- i. If he should come, I would ask him to stop with us.
- k. Then some one said, 'We will return no more.'—*Tennyson*.
- l. Shall you visit her?
- m. Will you visit her?
- n. May I ask whether you would like to see him?
- o. He ought to have been ashamed of himself.
- p. He ought to go.
- q. I could a tale unfold, whose lightest word  
Would harrow up thy soul.—*Shakspeare*.
- r. 'Twere good you let him know.—*Id.*
- s. While feeble expletives their aid do join,  
And ten low words creep into one dull line.—*Pope*.
- t. How do you do?
- u. He might have been living at this moment, had he taken ordinary care of himself.

## ADVERBS.

**98. Adverbs** (from *ad*, to, and *verbum*, a word) are words used with verbs, adjectives, other adverbs, and prepositions, to qualify or limit their application as regards *manner, time, place, degree, cause, effect, &c.*

1. *With verbs*, e.g. 'He wrote *rapidly*' (manner); 'He lived *here* (place) *formerly*' (time). Under the verb may be included the verbal noun, and certain nouns having a verbal force but not the form of verbal nouns, e.g. 'He lost time through wandering *about*;' 'His residence *here* was of brief duration.'

2. *With adjectives*, e.g. 'He was *very* tall' (degree); 'It was *exquisitely* beautiful' (manner); 'Nearly three hundred people set out' (extent).

3. *With adverbs*, e.g. 'He wrote *very* rapidly' (degree); 'He drew *marvellously* well' (manner).

4. *With prepositions*, e.g. 'It was *partly* on and *partly* off the table' (extent).

5. Adverbs are also often used to qualify an assertion, e.g. '*Perhaps* he was not there. He will *undoubtedly* come.'

It is sometimes said that adverbs may limit nouns and pronouns, and the examples urged in support of the assertion are such as the following: 'Only John was there,' 'Only I am left.' But in these sentences 'only' is not an adverb. It has an adverbial form, but it discharges the function of an adjective, being equivalent to *alone*.

In O.E. *án* (=one) was used in most places where we now use *only*. Cp. the use of *unus* in Latin: 'Ego *unus* supersum' (I *only* survive). (See Dr. Abbott's *How to Parse*, p. 37.) In the following passages *only* is equivalent to *alone* (Lat. *solus*). 'Him *only* shalt thou serve,' Matt. iv. 10 (αὐτῷ μόνῳ). 'Who can forgive sins but God *only*?' Mark ii. 7 (εἰ μὴ εἷς, ὁ Θεός). 'The *only* true God,' John xvii. 3 (τὸν μόνον). *Even* sometimes seems to limit a noun, e.g. '*Even* Homer sometimes nods.' Dr. Abbott explains this as 'a short way of saying "Even (so wakeful a poet as) Homer," so that, in reality, "even" modifies an implied adjective.'

99. Adverbs may be classified either according to their function or according to their meaning. As regards their function they may be divided into Qualificative and Limitative.

**Qualificative Adverbs** express some quality, e.g. 'She sang *sweetly*;' 'He was *wonderfully* clever.'

**Limitative Adverbs** express some relation of time, place, degree, e.g. 'He wrote *yesterday*;' 'She was *here*;' 'He is *very* good.'

Adverbs that discharge the function of conjunctions as well as of adverbs are called **conjunctive adverbs** or **adverbial conjunctions**, e.g. 'He wrote the book *while* he was here.' Here 'while' connects the adverbial clause 'while he was here' with the principal sentence 'He wrote the book.' In the sentence 'This is the house *where* he lived,' the adverb 'where' connects the adjective clause with the principal sentence. Here 'where' = in which.

The conjunctive adverb discharges a similar function to that discharged by the conjunctive or relative pronoun. The relative pronoun connects an adjective clause with the principal sentence; the conjunctive adverb connects either an adverbial or adjective clause with the principal sentence. Comp.—

I bought the book *when* I was in town. (Adv. Clause.)

This is the place *where* he died. (Adj. Clause.)

And as the relative pronoun has always a correlative or antecedent, expressed or understood, so has the conjunctive adverb. Thus in the first example 'then' is to be understood in the principal sentence, 'I bought the book [then] when I was in town.' This correlative

is rarely expressed except for emphasis, e.g. 'When he says so, *then*, and not till then, will I believe it.'

*When* priests are more in word than matter;  
*When* brewers mar their malt with water;

*Then* shall the realm of Albion  
 Come to great confusion.—*Lear*, iii. 2.

The conjunctive adverbs betray in their form their close relation to the relative pronoun. They are *where*, *when*, *whence*, *whither*, *why* (e.g. 'This is the reason *why* he did it'), *whereat*, *whereby*, *wherefore*, *whereupon*, *wherewith*, *wheresoever*, *as* (e.g. 'He talked *as* he was walking;'), 'This is as good *as* that is'), *than*.

100. Adverbs may also be classified according to their meaning as follows :—

1. **Adverbs of Place**,<sup>1</sup> e.g. *here*, *there*, *where*, *above*, *below*, *yonder*, *before*, *after*, *without*, *in*, *out*, *up*, *down*, *backwards*, *forwards*, *anywhere*, *nowhere*, *elsewhere*, *some where*, *anywhither*, *nowhither*, *somewhither*, *homeward*, *schoolwards*, &c.

Many of these may be further grouped under the heading **Demonstrative and Interrogative Adverbs of Place**, e.g.

Interrogative	Demonstrative	
Where ?	Here	There
Whence ?	Hence	Thence
Whither ?	Hither	Thither
Whereby ?	Hereby	Thereby
Wherein ?	Herein	Therein
Whereto ?	Hereto	Thereto
Wherefrom ?	Herefrom	Therefrom
&c.	&c.	&c.

2. **Adverbs of Time**, e.g. *when*, *now*, *then*, *after*, *before*, *whenever*, *any time*, *some time*, *to-day*, *to-morrow*, &c.

<sup>1</sup> Many words are prepositions as well as adverbs of place. When such words limit the verb by themselves, they are adverbs; when they govern a case and are part of a clause which limits the verb, they are prepositions. In the following sentences, 'Come *up*,' 'come *in*,' 'Charge, Chester, charge; *on*, Stanley, *on*' (Scott), 'up,' 'in,' and 'on' are adverbs; in the following they are prepositions:—'The cat climbed *up* the tree;' 'He laid it *in* the box;' 'It stood *on* the table.'



*yesterday, formerly, presently, hereafter, by-and-by, immediately, early, late, lately.*

**3. Numeral Adverbs.** These may be subdivided into--

- a. Ordinal adverbs, e.g. (Definite) firstly, secondly, thirdly, (Indefinite) alternately, finally.*
- b. Distributive adverbs, e.g. singly, two by two, by threes, by companies, &c. Comp. the Latin adverbs in -atim, e.g. verbatim (word by word), literatim (letter by letter), turmatim (troop by troop).*
- c. Adverbs of Repetition, e.g. (Definite) once, twice, thrice, four times, (Indefinite) often, frequently, occasionally, constantly, intermittently.*

**4. Adverbs of Degree, e.g. very, exceedingly, nearly, slightly, wholly, partly, scarcely, quite, little, less, least, much, more, most.**

**5. Adverbs of Cause and Effect, e.g. therefore, wherefore, because, consequently, why.**

**6. Adverbs of Affirmation and Negation, e.g. yes, yea, no, nay, indeed, assuredly, certainly.**

**7. Adverbs of Manner, e.g. rapidly, slowly, wisely, badly, well, stealthily, gradually, so, thus, somehow, anyhow, better, worse, anywise, lengthwise.**

Most of the adverbs of manner are formed from adjectives by the addition of the suffix *-ly* (lic = like). Adverbs so formed should be distinguished from adjectives having the same termination, e.g. manly, womanly, motherly. In the following passage the same word occurs both as adjective and adverb:—‘To convince all that are *ungodly* (adj.) among them of all their *ungodly* (adj.) deeds which they have *ungodly* (for *ungodlily*, adv.) committed.’ (Jude 15.)

### 101. Adverbs are formed—

**1. From Nouns.** Thus from the old *Dative* plural in *-um* we have *whilom* and *seldom*; from the *Genitive* in *-es* we have *needs* (= of necessity), *now-a-days*, *always*, *betimes*, *eftsoons*, *unawares*, *once* (= ones), *twice* (= twies), &c. From the *Accusative* we have *alway* (O.E. *ealne weg*).

In O.E. we find several adverbial compounds containing the element *-mælum* (the *Dative* plural of *mæġ*, time, a portion), e.g. *sticce-mælum* = piece-meal. Shakspeare has ‘limb-meal’ = limb by limb, ‘inch-meal’ = inch by inch. When the inflexional ending was dropped,

prepositions were in most cases used before the noun. Thus, instead of 'sóthes,' we now say 'of a truth;' instead of 'nihtes,' we say 'by night,' or 'of a night;' instead of 'áignes thances,' we say 'of his own free-will.'

We have also a large class of adverbs compounded of a noun and preposition. Thus from *a*<sup>1</sup>=in, on, we have *abed*, *aboard*, *asleep*, *aloft* (=on loft, up in the air, O.E. loft, the air), *afoot*, *ahead*, *adrift*, *afloat*, *astern*, *aback*, *aground*, *ajar* (=on the jar, i.e. on the turn, from O.E. ceorran, to turn). Similarly are formed *forsooth*, *besides* (=by sides), *betimes*, *perchance*, *perhaps*.

A considerable class of adverbs was formerly compounded of nouns and the suffix *-long* or *-ling*, e.g. *headlong*, *sidelong*, *darkling* ('So out went the candle, and we were left *darkling*'—*K. Lear*), *nose-lings*=on the nose, nose-forward. (See an interesting paper on these compounds by Dr. Morris, 'Phil. Proceedings'.)

Another class of adverbs is formed from nouns and pronouns by the addition of *-wise* (=ways), e.g. *length-wise*, *end-wise*, *any-wise*, *other-wise*, &c.

Uncompounded nouns used adverbially were originally oblique cases. Thus nouns of time *how long* were formerly put in the accusative, e.g. 'Why stand ye here all the *day* (*ealne dæg*) idle?' Nouns of time *when* were put sometimes in the ablative, e.g. 'I will come another *time*' (*othre sithe*); and sometimes in the Dative, e.g. 'F came the second *day*' (on *othrum dæge*). Nouns denoting *measure*, *value*, *weight*, *age*, &c., were put in the genitive, e.g. 'He was two *el* high' (*twegra elna heáh*); 'It was worth six *pence*' (*sex peninga wyrthe*). Nouns used with the comparative of adjectives to express measure were put in the ablative, e.g. 'The body was a *span* (*sponne*) long than the coffin.' (See Rask, pp. 120–21.)

**2. From Adjectives.** In O.E. adverbs derived from adjectives were distinguished by the ending *-e*. Thus from the adjectives *riht* (right), *wid* (wide), *lang* (long), were formed the adverbs *rihte*, *wid lange*. By degrees this *e* was dropped, and then the adverb and adjective became identical in form, e.g. *fast*, *hard*, *right* (as in 'right reverend'), *far*, *ill*, *late*, *early*, *loud*, *high*.

In modern English, adverbs are formed from adjectives by the addition of *-ly* (O.E. *-lice*, an adverbial termination formed from the adjective termination *-lic*, in accordance with the foregoing law e.g. *truly*, *merrily*. Even adverbs of Romance origin take the termination *-ly*, e.g. *soberly*, *poorly*, *humanly*.

**3. From Pronouns.** Thus, connected with *who*, we have *whence*, *whither*, *when*, *how*, and *why* (O.E. *hwi*); connected with *thou* and *the*, and *that*, we have *there*, *then*, *thence*, *thither*, *thus*, (before comparatives); connected with *he* we have *here*, *hence*, *hither*. A similar connection between the adverbs of time and place

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<sup>1</sup> These O.E. compounds are to be distinguished from French compounds of *à* (=ad, to), such as *apart* (=à part).



and pronominal stems is observable in other languages. Comp. Lat. *hic* = this, *hic* = here, *huc* = hither.

*The* (O.E. *thý*) before comparatives is the ablative or instrumental case of the definite article. Compare nevertheless, i.e. never *by this* less.

*How* (O.E. *hú*) and *why* (O.E. *hwí*) are ablative forms of *who* (O.E. *hwá*).

*Not* (O.E. *nóht*, also *náht*) is a contraction of the pronoun *naught* (from *ne*, *no*, and *áht* = a wiht, a thing). Comp 'not a whit,' a phrase which contains the element 'whit' twice over.

*Nothing, something, somewhat, naught, aught*, are all used adverbially, e.g. 'He was *somewhat* injured.'

He will hold thee, when his passion shall have spent its novel force,

*Something* better than his dog, a little dearer than his horse.

*Tennyson.*

In these cases we may of course regard the words *somewhat, something, &c.*, as pronouns governed by the preposition 'by' understood.

In virtue of their pronominal character adverbs of time and place are sometimes preceded by prepositions and used as if they were nouns, e.g. 'from then,' 'till now,' 'since then,' 'since when,' 'from above,' 'from beneath,' &c.

4. **From Prepositions**, e.g. *to* and *fro*, *fore* and *aft*, *by* and *by*, *sides* (= by-sides), *be-fore*, *be-hind*, *be-neath*, *be-times*, &c., *forth* (from *fore*, before), *forth-with*, *for-ward*, *in*, *within*, *underneath*, *on*, *wards*, *off*, *adown* (O.E. *of dúne*, from the hill), *thoroughly*, *too*, *up*, *wards*, *over*, *out*, *without*.

5. **From Numerals**, e.g. *once*, *twice*, *thrice*. In addition to our simple adverbs we have a large number of adverbial phrases, e.g. *high*, *at last*, *at least*, *at best*, *of yore*, *of old*, &c.; we have also any compound forms, e.g. *may-be*, *may-hap*, *howbeit*, *albeit*, *however*, *wheresoever*.

6. **From other Adverbs**, e.g. *nearly*, *mostly*, *firstly*, *lastly*.

## COMPARISON OF ADVERBS.

102. Some adverbs, as adverbs of manner, duration, place, and degree, admit of comparison, e.g. 'John wrote *more rapidly* than James, but Henry wrote *most rapidly* of all;' 'Mary came *sooner* than Jane, but Harriet came *most* soon.'

In O.E. the endings of the comparative and superlative degree are respectively *-or* and *-ost*. These have now been corrupted into *-er* and *-est*. In Modern English, adverbs are most commonly compared by the help of *more* and *most*. The chief exceptions are



those adverbs, like hard, fast, slow, early, &c., that are compared like the cognate adjectives.

The following are instances of irregular comparison.

Positive	Comparative	Superlative
ill <i>or</i> badly	worse	worst
much	more	most
nigh <i>or</i> near	nearer	nearest <i>or</i> next
forth	further	furthest
well	better	best
little	less	least

### PARSING OF THE ADVERB.

**103.** In parsing an adverb we should state—

1. The part of speech to which it belongs.
2. The class and sub-class to which it belongs.
3. Its degree of comparison.
4. Its syntactical relations.

Adverbs of manner are said to *qualify*; adverbs of time and place are said to *limit*. Some grammarians use the wider word 'modify' to cover both qualification and limitation.

#### EXAMPLES.

*a.* 'Then he *quickly* made up his mind to stay there longer.'

*b.* 'He fell *where* he was shot, and *soon after* died.'

Word	Class	Inflexions	Syntactical Relation
<i>a.</i> Then . .	Adverb of time (demonstrative)	. . .	limiting 'made up'
quickly .	Adverb of manner	positive degree	qualifying 'made up'
there . .	Adverb of place . (demonstrative)	. . .	limiting 'stay'
no . .	Adverb of negation	. . .	limiting 'longer'
longer .	Adverb of time . (duration)	comp. degree	limiting 'stay'
<i>b.</i> Where .	Adverb conjunctive (place)	. . .	limiting 'was shot,' correl. tive to 'there understood'
soon . .	Adverb of time . (duration)	. . .	limiting 'after'
after .	Adverb of time (order)	. . .	limiting 'died'

**Exercises.**

1. Classify adverbs.
2. How may adverbs be classified according to their derivation? Give instances.
3. Parse the adverbs in the following passages—
  - a.* Oh 'darkly, deeply, beautifully blue,'  
As some one somewhere sings about the sky.—*Byron*.
  - b.* They never taste who always drink,  
They always talk who never think.—*Prior*.
  - c.* To die is landing on some silent shore,  
Where billows never break nor tempests roar;  
Ere well we feel the friendly stroke 'tis o'er.—*Garth*.
  - d.* When I said I would die a bachelor, I did not think I should  
live till I were married.—*Much Ado about Nothing*.
  - e.* Full fathom five thy father lies.—*Tempest*.
  - f.* Love me little, love me long.—*Marlowe*.
  - g.* I am not now in fortune's power;  
He that is down can fall no lower.—*Butler*.
  - h.* He knew what's what, and that's as high  
As metaphysic wit can fly.—*Id.*
  - i.* O yet we trust that somehow good  
Will be the final goal of ill.—*Tennyson*.
  - k.* To every man upon this earth  
Death cometh soon or late.—*Macaulay*.
  - l.* Right against the eastern gate  
Where the sun begins his state.—*Milton*.
  - m.* I am yours truly.
  - n.* I am entirely of your opinion.
  - o.* Is she not passing fair?—*Two Gentlemen of Verona*, iv. 4.
  - p.* They shall go in and out and find pasture.—*John* x. 9.
  - q.* How sweet the moonlight sleeps upon this bank.—*M. of V.*
  - r.* He goes to and fro, twice a day, every other week.
  - s.* Honour pricks me on. Yea, but how if honour prick me off  
when I come on? how then? Can honour set to a leg? No.—*Henry*  
*IV. Part I. v. 1*

**PREPOSITIONS.**

**104. Prepositions** (from *præ*, before, and *positus*, placed) are so called because they are generally<sup>1</sup> placed *before* a noun

<sup>1</sup> The preposition is often placed at the end of adjective clauses and interrogative sentences, e.g.—

This is the book that you were talking of.  
Whom were you talking to?

or pronoun. They express some relation between a thing, or an action or an attribute, and some other thing, e.g.—

The book *on* the table is yours.

I wrote *on* the table.

Hallam is good *on* constitutional history.

The preposition was originally prefixed to the verb, which it limited adverbially; it then came to be used independently; finally it was used with nouns and pronouns.

**105.** Prepositions may be classified according to the relations which they denote, as of time, place, reason, purpose, cause, &c., or according to their form, as into Simple and Compound.

The **Simple Prepositions** are *at*, *by* (O.E. *be*, *bi*=about), *for*, *from*, *in*, *of*, *off* (O.E. *of*=from, comp. Lat. *ab*), *out* (O.E. *ût*, comp. *utter*), *on*, *through* (O.E. *thurh*: comp. *thyrel*, a hole, drill; nostril=nose-*thyrel*, nose-hole), *till*, *to*, *up*, *with*.

The **Compound Prepositions** may be subdivided into—

*a.* Those formed from comparatives, e.g. *after* (from *af*=*of*=*from*), *over* (from *of*), *under* (from *in*).

*b.* Those formed from other prepositions, e.g. *abaf* *about* (from *a*=*on*+*be*+*out*), *afore*, *before*, *behind*, *beneath*, *but* (from *be* and *out*),<sup>1</sup> *into*, *throughout*, *underneath*, *until*, *unto*, *within*, *without*, &c.

*c.* Those formed from nouns and adjectives, e.g. *aboard* (=on board), *across* (=on the cross), *adown* (=off the down=from the hill), *among* (=in the multitude, from O.E. *gemang*, an assembly), *abreast*, *against* (=on the opposite, O.E. *gean*=opposite), *along* (O.E. *andlang*), *amid* (=in the mid), *anent* (O.E. *ongean*, opposite; the *g* was probably sounded like *y*), *around* (=on the round), *aslant* (=on the slant), *astride* (=on the stride), *athwart* (O.E. *thweort*, cross, oblique), *below*, *beside*, *between* (=by the two, comp. *twain*, *twin*, &c.), *betwixt*, *since* (M.E. *sithens*, from O.E. *sîth*=late), *er* (O.E. *ær*=early), *inside*, *outside*.

*d.* Those formed from verbs, e.g. *except*, *notwith*—

<sup>1</sup> Comp. the Duke of Sutherland's motto, 'Touch not the cat *but* (i.e. without) the glove.'



*standing, concerning, during, respecting, touching, saving, save.*

These may still be regarded as participles. Thus 'There was no one there save<sup>1</sup> John' = 'There was no one there, John being saved or excepted. 'Notwithstanding my expostulation, he went home' = 'My expostulation not withstanding, he went home. 'During the fortnight he was very ill' = 'The fortnight during (i.e. enduring; lasting) he was very ill. 'Saving your reverence, there was no one there' = 'I, saving your reverence, may say that no one, &c.

**106.** In addition to prepositions expressed by a single word we have a considerable number of prepositional phrases, e.g. *abreast of, ahead of, in spite of, in place of, instead of, in lieu of, in behalf of, by dint of, for the sake of*. These prepositional phrases may be parsed as such or resolved into their constituent parts.

When we come to inquire into the meaning of the prepositions, we find that they were almost invariably used to express first space, then time, then other relations. Comp.

John stood *by* James (place).

I shall be there *by* six (time).

It was done *by* James (cause).

## PARSING OF PREPOSITIONS.

**107.** In parsing a preposition it is enough to state—

1. The part of speech to which it belongs.
2. The syntactical relations between it and the rest of the sentence.

### EXAMPLE.

'The doctor whom you heard me speak *of* came *with* me *to* town.'

Word	Part of Speech	Syntactical Relations
of	Preposition	governing 'whom'
with	"	governing 'me'
to	"	governing 'town'

<sup>1</sup> 'Save' is used participally in the following passages, in which, it will be observed, it does not govern the following word:—'There was no stranger in the house *save* we two' (i.e. we two *being saved*) (1 Kings iii. 18); 'When all slept sound *save* she' (i.e. she *being saved*) (Rogers, *Italy*, 108).



It is sometimes asserted that conjunctions never join mere words. This is clearly a mistake. The sentence, 'John and James are there,' may be resolved into 'John is there and James is there,' but it is impossible to decompose the following sentences in this way :—

He and his wife are a happy pair.

I sat between my brother and sister.

Three and four are seven.

Some grammarians regard the conjunction in the last sentence as a preposition having the force of *with*, but prepositions govern the objective case, and we cannot say 'John and *me* sang a duet.'

Relative pronouns and certain adverbs of time and place are conjunctive, i.e. they unite a dependent clause to the main sentence. They differ from simple conjunctions in being an integral part of the dependent clause. Comp.

This is the book *which* I bought.

This is the place *where* he fell.

Here is the place, *and* here he fell.

**109.** Conjunctions may be classified according to the *nature of the sentences or clauses joined together*, as Co-ordinative or Subordinative, or according to their own *signification*.

**Co-ordinative conjunctions** couple co-ordinate sentences and clauses, e.g. *and, both, but, either, or, neither, nor*.

**Subordinative conjunctions** couple dependent or subordinate clauses with the principal sentence, e.g. *that, if, lest, though, although, unless, except, because, since* (when it introduces a reason). All the conjunctive adverbs are, so far as they are conjunctions, of this class.

**110.** Conjunctions may also be classified according to their meaning as **Copulative**, *and, both*; **Adversative**, *but, yet, still*; **Disjunctive**,<sup>1</sup> *either . . . or, neither . . . nor, whether . . . or*; **Causal**, *because*; **Illative**, *since, for*; **Conditional**, *if, unless, except*; **Concessive**, *though, although*.

<sup>1</sup> It has been objected to this name that the compound term Disjunctive Conjunction is paradoxical. What is meant by it is that the Disjunctive Conjunction is conjunctive as regards the sentences joined, but disjunctive as regards the sense. It disjoins either the subjects or predicates of the sentences joined together, e.g. 'Either John or James (one of the two, but not both) did it.' 'John either wrote or read' (did one of these two things, but not both). The term 'disjunctive' is borrowed from logic, in which science it is applied to propositions such as the foregoing.



In addition to the simple conjunctions we have many conjunctive phrases, e.g. *on the other hand*, *since that*,<sup>1</sup> *after that*, *before that*, *in order that*, *lest that*, &c. In parsing, these phrases may be dealt with as wholes or decomposed.

Conjunctions that go in pairs, like *either . . . or*, *neither . . . nor*, *though . . . yet*, *both . . . and*, are called **Correlative** conjunctions.

**111.** Conjunctions are, for the most part, degraded forms of other parts of speech, especially of verbs, nouns, pronouns, adverbs, and prepositions.

**And** is cognate with the O.E. prefix *and-*, which appears in *along* (O.E. *andlang*) and *answer* (O.E. *andswarian*), and had the force of *over against*. **And** or **an**, in the sense of *if*, is the Icel. *enda*, *if*. As this sense grew obsolete, *if* was added to *and* or *an*. See Matt. xxiv. 48.

**Both** (O.E. *bá*, the neuter dual).

**Either**, **or** (O.E. *other*), **neither**, **nor**, are all of pronominal origin.

**If** (O.E. *gif*) was formerly supposed to be the imperative of the verb 'give.' Cognate forms are Icel. *ef*, Dutch *of*, *if*, O.Sax. *ef*, *of*, *if*, O.H.G. *iba*, condition; dat. *ibu*, on condition, *if*.

**Yet** (O.E. *get*, *gyt*) is derived by some from 'get.'

**Lest**. 'Not for *least*, as often erroneously said, but due to *less*. It arose from the A.S. equivalent expression *thý læs the*, as in the following sentence: "Nelle we thás race na leng teón, *thý læs the* hit eów æthryt thynce" = we will not prolong this story further, lest it seem to you tedious. (Sweet's "A. S. Reader," p. 94, l. 211.) Here *thý læs the* literally = *for the reason less that*, where *thý* (=for the reason) is the instrumental case of the definite article; *læs* = less; and *the* (=that) is the indeclinable relative. At a later period *thý* was dropped, *læs* became *les*, and *læs the*, coalescing, became one word, *lesthe*, easily corrupted into *leste*, and lastly to *lest*, for ease of pronunciation.' (Skeat's 'Etymological Dictionary.')

**Because** = by cause.

**Except** = O.E. out-take.

## PARSING OF CONJUNCTIONS.

**112.** In parsing conjunctions, state

1. Class and sub-class.
2. Sentences or clauses joined.

<sup>1</sup> In M.E. *that* is often redundantly used after other conjunctions, e.g. 'Before *that* certain came from James, he did eat with the Gentiles,' Gal. ii. 12. Most of these conjunctions are of the temporal class (adverbial conjunctions of time), e.g. *since*, *after*, *before*.

- over-

## EXAMPLE.

'If John and James go to town, I hope that they will buy me a Shakspeare.'

Word	Class	Syntactical Relations
if	Conjunction (conditional), subordinative	connecting the conditional clause 'If John and James,' &c., with the principal sentence 'I hope,' &c.
and	Conjunction (copulative), co-ordinative	connecting 'John' and 'James,' or 'If John [go to town],' with '[if] James go to town'
that	Conjunction, subordinative	connecting the noun clause 'that they,' &c., with the principal sentence 'I hope'

## Exercises.

1. What is meant by

- a. A subordinative conjunction ?
- b. A co-ordinative conjunction ?

2. Classify conjunctions according to their meaning.

3. Parse the conjunctions in the following passages :--

God made the country, and man made the town.—*Corper*.

He thought as a sage, though he felt as a man.—*Beattie*.

O, could I flow like thee, and make thy stream

My great example, as it is my theme !

Though deep yet clear, though gentle yet not dull ;

Strong without rage, without o'erflowing full.—*Denham*.

Poets are sultans, if they had their will ;

For every author would his brother kill.

Between you and me, his conduct has not been satisfactory.

My two brothers and our two cousins played a delightful  
tet.

If I will that he tarry till I come, what is that to thee ?—*Bible*.

I had fainted unless I had believed.—*Ib*.

Ye shall not go hence, except your youngest brother come  
r.—*Ib*.

Though He slay me, yet will I trust in Him.—*Ib*.

Stone walls do not a prison make,

Nor iron bars a cage.—*Lovelace*.

*m.* If I were you, I would go.

*n.* Because I love you, I will let you know.

*o.* We are commanded to forgive our enemies, but we are nowhere commanded to forgive our friends.

*p.* I will send it, provided you promise that you will return it to me.

*q.* Delay no longer, speak your wish,  
Seeing I must go to-day.—*Tennyson.*

4. Certain words are used sometimes as adverbs, sometimes as prepositions, and sometimes as conjunctions. Illustrate this remark from the following passages :—

*a.* There was no one there except me.

*b.* Except ye repent, ye shall all likewise perish.

*c.* For what are men better than sheep or goats  
That nourish a blind life within the brain,  
If, knowing God, they lift not hands of prayer  
Both for themselves, and those who call them friend ?  
*Tennyson.*

*d.* He has been ill since yesterday.

*e.* Since he does not improve, I think you had better send for the doctor.

*f.* This is for you.

*g.* He cannot be poor, for he gives money to every good cause.

*h.* The tree is living yet.

*i.* He is generous, yet he is never prodigal.

## INTERJECTIONS.

**113. Interjections** (from *inter*, between, and *jacere*, throw) are used to express the emotions of the mind or feelings of the body, and are so called because they are thrown into the constructions in which they occur, without, as a rule, standing in any syntactical relation to them.

But she is in her grave—and oh  
The difference to me !—*Wordsworth.*

**114.** Many interjections were originally involuntary ejaculations. Such are *O*, *oh*, *ah*, *fie*, *pshaw*, *pooh*, *heigh*.

**O** is used with the vocative, and as an exclamation of pleasure.

**Oh** expresses some emotion, as of pain.

**Ah** is more restricted than *oh* to *mental* pain. It also expresses astonishment.

**Fie** expresses condemnation. ‘Fie upon thee !’



contempt for something stated.  
 also expresses contempt. It 'seems connected with the such exclamation of physical disgust: *Pouah, quelle infection!*' (Earle's 'Phil. of the Eng. Tongue,' p. 196).

**Heigh ho** expresses a somewhat sentimental weariness.

Some interjections are corrupted forms of other parts of speech.

**Lo** is erroneously supposed to be connected with *loc*, the old imperative of the verb *look*, and the use of the word has supported the derivation suggested by its form.

Neither shall they say, *Lo* here! or *Lo* there!—Luke xvii. 21. It is only another form of the O.E. *lá*, which was used both as an emotional interjection and in the vocative construction. *Lav*, *la*, and *larks* may be corruptions of *la* or euphuistic corruptions of *Lord*. In O.E. we find also *Eala* = O, e.g. 'Eala thu wif, mycel is thin geleáfa' [O woman, great is thy faith]—Matt. xv. 28.

**Hail!** is the O.E. *hæl*, whole, sound. Comp. 'Hæ!l wæs thu, Judæa Cyning' [Hail, King of the Jews; lit. Hale be thou, king &c.]—Matt. xxvii. 30.

So **All hail!**—

Did they not sometime cry 'All hail!' to me?—*Shakspeare*.

**Wo** (O.E. *wá*) should be distinguished from the noun *woe* (O.E. *woh* = wickedness, misery). 'Wo, wo, wo (orig. *ová*), to the inhabitants of the earth!'—Rev. viii. 19.

**Alas** and **Alack** are probably from Fr. *hélas* (Lat. *lassus*, weary). The prefix *a* represents the French interjection *hé*.

**Hear, hear**, is now an interjection of approval.

Some interjections are disguised oaths, e.g.—

**Zounds**, i.e. God's wounds; '**sdeath**, i.e. God's death, &c.

Some are contracted devotional utterances, e.g.—

**Marry**, i.e. Mary.

Some are expressions of courtesy, e.g.—

**Gramercy**, i.e. *Grand-merci* = great thanks.

**Good-bye**, i.e. God be wi' you.

**Adieu**, i.e. I commend you to God (*à Dieu*).

**Farewell**, i.e. May you fare well.

**Wellcome**, i.e. You are well or opportunely come.

Many of our O.E. interjections have undergone corruption.

The O.E. *wá-lá-wá*, which is compounded of *wá* and *lá*, was first corrupted into *well-a-way*, and subsequently *alack-a-day* (whence lackadaisical) has been

corrupted into 'lauk-a-daisy.' In this word *lauk* probably been confounded with 'Lord.' Comp. the euphuistic 'a-mercy.'

**Fudge** is said to have originated in a Captain Fudge, who was notorious for his lies. (See D'Israeli's 'Curiosities of Lit.' vol. iii.) It is much more probable that it is a word of onomatopoetic origin. A great many interjections expressive of contempt or disgust begin with *pu* or *fu*, 'representing the sound made by blowing through the barely opened lips, and hence expressing the rejection of anything nasty.' (Wedgwood.) Garnett derives 'fudge' from Welsh *fug*, deception.

Several interjections have come to us from the Holy Scriptures, e.g. **Hallelujah**, **Alleluia** (= Praise ye the Lord), **Hosanna** (= Save now), **Amen** (= So be it).

Some interjections are followed by the Objective Case, e.g. '*Ah me!*' '*Oh me!*' Occasionally they are followed by the Nominative—

Ah! wretched *we*, poets of earth.—*Cowley*.

## PART II.

## ANALYSIS OF SENTENCES.



## THE SUBJECT.

**116.** Every sentence, as we have seen, consists of two parts, viz. the Subject and the Predicate. The precise function of the Subject varies with the sentence (see § 3); but, in general terms, the Subject may be defined as the word or words standing for that about which we speak. The precise function of the Predicate will also vary with the sentence; in general terms it may be defined as that which is predicated about the Subject.

The Subject must be a noun or its equivalent :—

1. **Noun.** *John* is here. Where is *John*? Long live the *king*!

2. **Pronoun.** *He* is here. Where is *he*? May *he* be happy!

3. **Adjective.** The *good* are happy.

4. **Gerundial Infinitive.** *To err* is human.

5. **Verbal Noun.** *Fishing* is my favourite sport.

6. **A word, phrase, or sentence quoted.** ‘“*Forward*” was our watchword’ (word); ‘“Good night, sir,” was heard from a hundred mouths’ (phrase); ‘“England expects every man to do his duty,” was the signal given at Trafalgar’ (sentence).

7. **A noun clause.** ‘*That he should be disappointed* is not surprising.’

In Imperative sentences the subject is often not expressed, e.g. ‘Go home,’ i.e. Go *thou*, or go *ye*, home. The pronoun denoting the person addressed is never the Subject of



the sentence, e.g. 'John, may *you* be happy.' Here 'John' is the vocative, and 'you' is the Subject of the sentence.

### Exercises.

Point out the Subject in the following sentences, and state, in each case, what part of speech it is:—

- a.* I am reading. *b.* John was there. *c.* Where is Harry? *d.* Go away. *e.* The elephant sometimes sleeps standing. *f.* Art is long.
- g.* Life hath quicksands. *h.* Trust no future. *i.* This is the place.
- k.* Ring out, wild bells. *l.* There is no death.
- m.* Drinking is the soldier's pleasure.—*Dryden.*
- n.* Skating is a delightful pastime.
- o.* To rise early is healthful.
- p.* Riding is a pleasant exercise.
- q.* To draw well requires time.
- r.* 'Up guards and at 'em,' were the words used.
- s.* Your 'if' is the only peacemaker.—*Shakspeare.*
- t.* Then they praised him soft and low.—*Tennyson.*
- u.* Each foeman drew his battle blade.—*Campbell.*
- v.* How he came by his large fortune was not known.
- w.* That you have wronged me doth appear in this.—*Shaksp*
- x.* Not a drum was heard.—*Wolfe.*
- y.* Whence he came did not appear.
- z.* The great ones devour the little ones.

### ENLARGEMENT OF THE SUBJECT.

117. As the Subject of a sentence must always noun or its equivalent, it may be enlarged by what words, phrases, or clauses qualify or define a noun. it may be enlarged by—

#### 1. One or more adjectives :

*Honest* men avoided him.

*Faithful, industrious, and energetic,* he soon got on.

*This large, old, red* book is mine.

#### 2. Words in apposition :

Dr. Dee, *the astrologer,* lived in the sixteenth century.

Friendship, *the great bond of society,* was rare.

*It* is our duty to forgive our enemies.

In this last example the true Subject is 'To forgive our enemies,' as we may see by inverting the sentence, 'To forgive our enemies is our duty.'

### 3. Participles or participial phrases :

His father, *having failed*, left the country.

*Sobbing and weeping*, she sank back in her chair.

*Loved by his friends, and respected even by his enemies*, he died at a ripe old age.

### 4. A prepositional phrase :

The fear *of man* was a snare to him.

A man *of position* was wanted.

### 5. A noun in the possessive case or a possessive adjective:

*Harry's* hat flew off.

*My* uncle is coming.

*My father's* brother-in-law was there.

### 6. The gerundial infinitive :

Bread *to eat* was not to be had.

The life *to come* will reveal many mysteries.

A house *to let* faced us.

### 8. These various modes of enlargement may be compared, e.g.—

*William the Conqueror, Harold's old enemy, a man of great ambition and capable of great achievements, having carefully prepared for the enterprise and attracted adventurers from all parts of Europe to share in it, crossed the Channel, resolved on the conquest of England.*

The simple sentence is 'William crossed the Channel.' Various enlargements may be exhibited as follows :—

1. 'the Conqueror.' Noun in apposition.

2. 'Harold's old enemy.' Noun in apposition.

3. 'a man of great ambition and capable of great achievements.' Noun in apposition.

4. 'having carefully prepared for the enterprise.' Participial phrase.

'and [having] attracted adventurers from all parts of Europe.' Participial phrase.

5. 'resolved On the conquest of England.' Participial phrase.

It will be observed that nouns and verbs, *wherever*

*they occur in a sentence*, may be enlarged by words that qualify or limit; and that transitive verbs, *wherever they occur*, may govern an objective case.

### Exercises.

1. Point out the enlargements of the subject in the following passages, stating in each case how the enlargement is formed:—

- a.* Open rebuke is better than secret love.—*Bible*.
- b.* Three wives sat up in the lighthouse tower.—*Kingsley*.
- c.* A threefold cord is not quickly broken.—*Bible*.
- d.* Having kissed his mother and said good-bye, Tom set off.
- e.* My uncle Thomas, the colonel of the 71st, is coming to-morrow.
- f.* She lived unknown.
- g.* The glory of war attracted him.
- h.* Now laughing, and now weeping, she pressed him again and again to her breast.
- i.* Smith, the bookseller, has retired from business.
- k.* A sudden thought strikes me.
- l.* Mine be a cot beside the hill.—*S. Rogers*.
- m.* There is another and a better world.
- n.* The royal navy of England hath ever been its defence.
- o.* Winter lingering chills the lap of May.—*Gray*.
- p.* Ill fares the land, to hastening ills a prey.—*Goldsmith*.
- q.* Years following years steal something every day.—*Po*.
- r.* Having obtained his share of the property, he emigrated to America.
- s.* Crushed, disappointed, and heartbroken, he withdrew from private life.
- t.* A falcon, towering in her pride of place,  
Was by a mousing owl hawked at.—*Shakspeare*.
- u.* His mother's last words, disregarded at the time, often came back to his mind.
- v.* Born in a provincial town, the son of humble parents, educated in a third-rate grammar school, without the patronage of the nobles, and without having recourse to any unworthy means, he fought his way to the highest distinctions.

2. Enlarge the subjects in the following sentences: (i) by adjectives, (ii) by participial phrases, (iii) by appositional phrases:—

- a.* The rose is dead. *b.* The house is for sale. *c.* Servants are



not to be had. *d.* Apples are cheap. *e.* Rome is now a third-rate city. *f.* Henry V. defeated the French. *g.* The thief escaped. *h.* Why do you complain? *i.* He left England. *k.* She was never contented. *l.* He did not arrive in time. *m.* Paul went to Athens. *n.* Thomas has opened a new shop. *o.* Hannibal defeated the Romans. *p.* The ship sank beneath the waves. *q.* Westminster Abbey was commenced by Edward the Confessor. *r.* Shakspeare and Milton are the glory of English literature.

## THE PREDICATE.

**119.** The Predicate may consist of one or more words, but must contain some finite part of a verb, i.e. some part having number and person.<sup>1</sup>

The simple Predicate may be—

### 1. A single verb:—

Time *flies*.

John *departed*.

The house *was built*.

He *should have been pleased*.

They *might be listening*.

It will be observed from these examples that the verb may be intransitive or transitive. If transitive, it must be in the Passive Voice. A transitive verb in the Active Voice can never *alone* form the predicate.

### 2. A copulative verb and a noun, pronoun, or adjective. Under the head of 'copulative' may be mentioned (*a*) the verb 'to be,' and (*b*) the verb 'to become,' e.g. *become, turn out, prove, grow* (intrans.)—

John *is a sailor*.

He *is happy*.

They *are persons* of some property.

He *became an author*.

They *turned out utterly worthless*.

He *proved a trustworthy servant*.

She *grew strong and healthy*.

The verb 'to be,' if it denote *existence*, may be used by itself as a predicate, e.g.—

God *is*.

There *are* savages in Africa.

The adverb 'there' in the last example is simply introductory, and has wholly lost its ordinary force as a demonstrative adverb. If

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The infinitive and participles have no number and person, and never alone form the predicate of a sentence.

we wish to define the *place* of existence we are obliged to use a second adverb, e.g.—

There are savages *there*.

There are shops *here*.

### Exercises.

1. Point out the predicates in the following sentences—*a*. The sky is clear. *b*. The wind rises. *c*. John got up. *d*. The postman, having delivered his letters, returned. *e*. Where were you? *f*. Your father's uncle was a sailor. *g*. I am a poor old man. *h*. He grew a great giant. *i*. The rain ceased. *k*. They can all swim. *l*. How pleasant it is! *m*. There were a great many flowers in the lanes. *n*. He was soundly thrashed. *o*. How did your horse turn out? *p*. Babylon is fallen. *q*. Silent he stood and firm. *r*. The scheme will answer. *s*. The whole of his fortune was dissipated. *t*. The desert shall rejoice. *u*. Was she happy and contented? *v*. He was a writer of no little ability. *w*. He could not have been so foolish. *x*. The poetry of earth is never dead. *y*. A thing of beauty is a joy for ever.

2. Collect from the foregoing examples instances in which the predicate is composed of (*a*) a verb alone, (*b*) a copulative verb and a noun or adjective.

### COMPLETION OF THE PREDICATE.

**120.** Transitive verbs in the Active Voice cannot, by themselves, form a complete predicate. If a person were to say 'John built,' or 'John gave,' we should want to know *what* John built or gave. The word or words completing the assertion is called the completion of the Predicate. In the sentences, 'John built *a house*,' 'John gave *a house*' and 'a book' would be called the Completion of the Predicate. The word governed by the transitive verb is called the **Direct Object**.

Transitive verbs used intransitively do not require any object to complete the assertion, e.g. 'The table *moves*,' 'This flower *is sweet*,' 'The cakes *are* sharp and crisp,' 'The sentence *reads* clearly.'

**121.** The Direct Object may be a noun or its equivalent:—

1. Noun : I saw *John*.
2. Pronoun : They met *us*.
3. Adjective used as a noun : We praise *the divine*.
4. Gerundial infinitive : He loves *to sing*.

5. **Verbal noun** : He loves *reading*.
6. **A noun clause** : I heard *that he was there*.
7. **A phrase or sentence** : He said '*Off with their heads!*'  
'*What is your opinion?*' said he.

It may be enlarged in the same way as the subject.

1. I saw John, *your brother* (by a noun in apposition).
2. I saw *your brother's* house (by a possessive case).
3. I saw *your younger* brother (by adjectives).
4. I saw John *sitting on the stile* (by a participial phrase. See § 123.)
5. I saw the brother *of your friend* (by a prepositional phrase).
6. We had books *to read* (by a gerundial infinitive).

**122.** Some verbs require two objects to complete the sense of the predicate, e.g. verbs of *giving*, *promising*, &c. We cannot *give* without giving *something* to *somebody*. We cannot promise without promising *something* to *somebody*. In the sentence 'We gave the book to John,' 'book' is the Direct Object, denoting the *thing* actually given, John is the person *to whom* the book is given. Nouns occupying a similar position to 'John' in this sentence are called **Indirect Objects**.

The Indirect Object may occur after—

1. Verbs of *giving*, *promising*, *refusing*, *telling*, &c.—  
I presented the picture *to Mary*.  
He promised the book *to me*.  
She refused *him* his request.  
He told a story *to the children*.

The Indirect Object used with these verbs is sometimes called the **Dative Object**. It may, or may not, be preceded by a preposition.

2. Verbs of *making*, *creating*, *appointing*, *wishing*, *thinking*, &c.—  
We made him *king*.  
They elected him *mayor*.

The Indirect Object in these constructions is sometimes called the **Factitive Object** (from *facio*, *I make*), the verb 'make' being a type of the class. It may or may not be preceded by the verb 'to be.' The Factitive Object, when used after the Active Voice,



is called by Dr. Abbott the Objective Supplement; when used after the Passive Voice, the Subjective Supplement.

3. Verbs of *guilt, innocence, &c.*—

He accused him *of treason*.

He acquitted him *of the charge*.

4. *Intransitive verbs*, e.g.—

I live *for you*.

He laughed *at me*.

Some writers would, in such constructions, couple the preposition with the verb, and regard the two as forming a compound verb, governing a Direct Object; but there is no necessity for this.

**123.** The Indirect Object may be—

1. **A Noun** : I gave the book *to John*.

2. **A Pronoun** : I promised *him* a present.

3. **A Gerundial Infinitive** : I ordered him *to follow*.

After ‘bid,’ ‘dare,’ ‘make,’ ‘let,’ and verbs relating to the *senses*, the preposition ‘to’ is often omitted : I bade him *go* ; I saw him *die*.

4. **A Participle or Participial Phrase** : I heard him *talking in the hall*.

A Participial Phrase may, in such constructions, be regarded as an enlargement of the Direct Object.

5. **An Adjective used factitively** : We made him *happy*.

We may, of course, look upon the adjective in this construction as part of an infinitive phrase.

The Indirect Object may be enlarged in the same way as the Direct Object, and, when a part of the verb, may be enlarged by an adverb or its equivalent :—

I heard him sing *exquisitely*.

They saw her struggling *in the water*.

### Exercises.

1. Point out the Direct and Indirect Objects in the following passages, and state in each case what the Objects consist of :—

a. I gave her a book.

b. We appointed him our leader.

c. I will give you my consent.

- d.* Tell me a story.
- e.* I forced him to come.
- f.* We could hear the sea roaring.
- g.* We gave the bread to a poor old man sitting by the wayside.
- h.* He was made a colonel of volunteers.
- i.* He was suspected of untruthfulness.
- k.* We pronounced him innocent.
- l.* To whom did you give it?
- m.* He praised him for his self-denial.
- n.* Bid me discourse.
- o.* Give me an ounce of civet, good apothecary.
- p.* Wipe your hands perfectly dry.

2. State how the Objects are enlarged in the following sentences:—

- a.* I have a fine old house.
- b.* He gave it to my dear brother.
- c.* We made the ablest man in our body our leader.
- d.* I considered the eldest of her children very clever.
- e.* He taught me to speak French.
- f.* We could see them trying to swim against the current.
- g.* I left him reading in the library.

## THE EXTENSION OF THE PREDICATE

**124.** The Predicate of a Sentence may be extended by an adverb or its equivalent.

1. *By one or more adverbs*: Time flies *swiftly and imperceptibly*.

2. *By an adverbial phrase*: He spoke *in a pompous way*.

3. *By an adverbial clause*: He was reading *when we entered*.

4. *By an infinitive phrase*: He did it *to please us*.

5. *By an absolute participial phrase*: *The clock having struck six*, we set out.

These extensions of the Predicate may be classified under the heads of Time, Place, Magnitude, Weight, Price, &c.

## 1. Extensions of Time.

*a. Time when.*—He is writing *now*. *When* did he arrive? He died *the day before yesterday*. *The clock having struck ten*, we went to bed.

*b. Time how long.*—He lived *long*. I stayed there *several years*. He has been staying at Rome *for the winter*.

*c. Time how often.*—He wrote *frequently*. They visited us *every year*. We saw him *every other day*.

## 2. Extensions of Place.

*a. Rest in a place.*—He lives *here*. They reside *next door to us*. We remained *in the country*.

*b. Motion towards a place.*—Come *hither*. They came *to us*. We went *to the pantomime*. Go *home*. Go *thy way*.

*c. Motion from a place.*—They came *hence*. He arrived *from York*. *Whence* did you get it?

## 3. Extensions of Magnitude.

It was *a foot long*. He ran *three miles*. It measured *four acres*. It extended *for miles around*. He was *a head taller*.

## 4. Extensions of Weight and Price.

*a. Weight.*—It weighed *four pounds*. He was *twenty pounds lighter*.

*b. Price.*—It was worth *sixpence*. It cost me *six pounds*.

## 5. Extensions of Manner.

*a. Manner (proper).*—She sang *exquisitely*. He wrote *with great rapidity*.

*b. Degree.*—I was *exceedingly* glad. They were *very nearly* upset.

*c. Circumstance.*—He came *with his friends*. They remained *with their father's consent*.

## 6. Extensions of Cause and Effect.

*a. Cause.*—They obeyed *from fear*. He went astray *through going into bad company*. He was taught *by me*.

*b. Instrument.*—He made a boat *with a knife*.

*c. Material.*—It was made *of gold*.

*d. Form.*—He constructed it *of a circular shape*.

*e. Purpose.*—He worked hard *to get the prize*. We built a house *to live in*. A law was passed *to put down mendicancy*.

*f. Effect.*—He laboured *in vain*. They petitioned the Crown *without success*.



To write *well* requires careful study. (Subject.)  
I love to drive *rapidly*. (Obj.)

1. Point out the adverbial extensions of the Predicate in the following sentences, and classify them under the foregoing heads:—

2. Give instances of adverbial extensions (*a*) of the Subject, (*b*) of the Direct Object, (*c*) of the Indirect Object.

3. How would you classify the absolute clauses in the following examples?—

- a. The wind being favourable, we set sail.
- b. The object being a good one, we shall support it.
- c. He out of the way, we should have no difficulty.
- d. The sun having risen, we proceeded on our journey.
4. Classify adverbial extensions.

## ANALYSIS OF SIMPLE SENTENCES.

125. In analysing simple sentences, the learner will do well to note the following hints :—

1. Seek out first the Subject of the sentence, remembering that the Subject in Imperative sentences is often not expressed. If the Subject be a noun or pronoun, it must be in the Nominative Case.

2. Seek out next the Predicate, remembering that it must be a finite verb, i.e. a verb having number and person, not a participle or infinitive.

3. If the verb be transitive and in the Active Voice, seek out the Direct Object, and, if there be one, the Indirect Object. The former will generally be found by placing *whom?* or *what?* after the verb; the latter by placing *to whom?* or *to what?* after the verb.

4. Next seek for any enlargements there may be of the Subject and Predicate.

5. Remember that as copulative verbs can never alone form a Predicate, the nouns or adjectives which they connect with the subject will form part of the Predicate :—

He *is a carpenter* (Pred.)

They *are happy* (Pred.)

6. Do not confound the noun or pronoun in an absolute clause with the Subject of the sentence :—

The coach having gone, *we* returned (Subj.)

7. Do not confound the Direct Object followed by a Gerundia Infinitive with the Subject and Predicate :—

I saw *him* (Dir. Obj.) *die* (Ind. Obj.)

8. The simple negative should be taken with the Predicate.

9. The introductory particle 'there' is ranked with the Adverbial extensions.

10. Treat Interrogative sentences as though they were Assertive.

11. Interrogative Pronouns may be either Subjects or Objects :—

*Who* is going to town ? (Subj.)

*Whom* did you see ? (Obj.)

12. Interrogative Adverbs should be ranked with the Adverbial extensions.

13. In dealing with such imperative constructions as 'Let us go,' treat 'let' as an Imperative of the second person, 'us' as Direct Object, 'go' as Indirect Object.

14. Conjunctions, Interjections, and Vocatives are not integral parts of a sentence, and should be treated separately. This remark is not intended to apply to Adverbial Conjunctions, which, in virtue of their adverbial function, form integral parts of the sentences in which they occur.

15. Remember that a transitive verb may have an Object in any part of the sentence, but that an Objective Case is not necessarily the Object of a sentence :—

To save *money* in such circumstances is not easy (in the Subject).

I tried to catch *some fish* (here one Direct Object depends on another).

I asked him to catch *some fish* (here a Direct Object depends on an Indirect Object).

Unless it be in a detailed analysis, take no separate notice of any Direct Object, except *the Direct Object which forms the completion of the Predicate.*

### Examples.

1. Imperial Cæsar, dead and turned to clay,  
Might stop a hole to keep the wind away.—*Shakspeare.*
2. There is a special Providence in the fall of a sparrow.—*Id.*
3. The sun himself looks feeble through the morning mist.—  
*G. Eliot.*
4. A suppressed resolve will betray itself in the eyes.—*Id.*
5. Why did you not give him some temporary aid ?
6. Let us make the most capable man among us our leader.
7. The war being now over, and the troops having been ordered home, George determined to settle down in some quiet part of his native country.



Subject	Predicate	Completion of Predicate	Extension of Predicate
1. Imperial Cæsar, dead and turned to clay,	might stop	a hole (Dir. Obj.)	to keep the wind away (purpose)
2. A special Provi- dence	is		there (introduc- tory); in the fall of a spar- row (place)
3. The sun himself	looks feeble		through the morning mist (place)
4. A sup- pressed resolve	will betray	itself (Dir. Obj.)	in the eyes (place)
5. You	did not give	some temporary aid (Dir. Obj.) him (Ind. Obj.)	why (reason)
6. [You]	let	us (Dir. Obj.) make the most capable man among us our leader (Ind. Obj.)	
7. George	determined	to settle down in some quiet part of his native country (Ind. Obj.)	the wars being now over, and the troops hav- ing been or- dered home (time and cir- cumstances)

### Exercises.

Analyse, in the same way as the foregoing—

- a. The world is too much with us; late and soon,  
Getting and spending, we lay waste our powers.

Wordsworth.

*b.* We are sometimes required to lay our natural, lawful affections on the altar—*G. Elliot*.

*c.* It is better sometimes not to follow great reformers of abuses beyond the threshold of their own homes.—*Id.*

*d.* Little Ellie sits alone  
Mid the rushes of a meadow,  
By a stream-side on the grass.—*Mrs. Browning*.

*e.* Week in, week out, from morn till night,  
You can hear his bellows roar.—*Longfellow*.

*f.* Toiling,—rejoicing,—sorrowing,  
Onward through life he goes ;  
Each morning sees some task begin,  
Each evening sees its close.—*Id.*

*g.* Stern o'er each bosom reason holds her state,  
With daring aims, irregularly great ;  
Pride in their port, defiance in their eye,  
I see the lords of human-kind go by.—*Goldsmith*.

*h.* In a mind charged with an eager purpose and an unsatisfied vindictiveness, there is no room for new feelings.—*G. Elliot*.

*i.* The reward of one duty is the power to fulfil another.

*k.* All silently the little moon  
Drops down behind the sky.—*Longfellow*.

*l.* He nothing human alien deems  
Unto himself.—*Lord Lytton*.

*m.* He tore out a reed, the great god Pan,  
From the deep cool bed of the river.—*Mrs. Browning*.

## CLAUSES AND COMPLEX SENTENCES.

**126.** A Clause is a limb of a sentence containing a subject and predicate of its own, but incapable of standing alone. Some writers speak of such clauses as sentences, but, if we define a sentence as a *complete* utterance of thought, it is clear that a dependent clause cannot be consistently called a sentence.

A sentence containing one or more clauses is called **complex**, as distinguished from a simple sentence, which contains only one subject and one predicate. The main sentence is called, relatively to dependent clauses, the **principal sentence**.

**127.** Clauses are classified according to their functions as (1) Noun, (2) Adjective, and (3) Adverbial.

**I. A Noun Clause** is one which, with reference to the whole sentence, discharges the function of a noun. It may be—

1. *The Subject :*

*That he was there* is not to be denied.

*Why he came* did not appear.

*How he arrived* was not told me.

*Where he was born* cannot now be ascertained.

2. *An enlargement of a Noun :*

The fact, *that he deserted his colours*, was suppressed.

3. *A part of the Predicate :*

My motive was *that I might help him*.

The alleged reason was *that nature abhors a vacuum*.

4. *The Direct Object :*

I heard *that he was there*.

You saw *why he avoided me*.

Do you know *where he is*?

Noun clauses are often introduced by the subordinative conjunction 'that,' and by interrogative pronouns and adverbs, as 'what,' 'who,' 'which,' 'where,' 'how.' Sometimes 'that' is suppressed—

I knew  $\wedge$  he was here.

**II. Adjective Clauses** are so called because they qualify or limit some noun or pronoun in the same way as simple adjectives. They may, clearly, occur wherever a noun occurs. Thus they may be attached—

a. *To the Subject :* The man *that stole the gun* is caught.

b. *To the Direct Object :* I saw the man *that stole the gun*.

c. *To the Indirect Object :* I gave the reward to the man *that apprehended the thief*.

Adjective sentences may be introduced by a *relative pronoun*, or by an *adverb of place or time*, as 'where,' 'when,' 'wherein,' 'why,' 'wherethrough,' 'wherefore,' or by a preposition followed by a relative pronoun:—

The book *that I bought* is on the table.

The reason *why he came* was obvious.

The place *where they live* is near my home.

The house *in which this event happened* is taken down.

This is the way *in which the knot is untied*.

Very frequently the introductory word is omitted:—

The book  $\wedge$  I bought is on the table.

The reason  $\wedge$  he came was obvious.

**III. Adverbial Clauses** are so called because they qualify or limit a verb. They may occur wherever a verb may occur. Thus they may be attached to—

a. *The Subject :* To write, *when we are not disposed to write*, is irksome.

b. *The Predicate :* I write *when I can*.

c. *The Direct Object :* He loves to write *after we have gone to bed*.



d. *The Indirect Object*: I requested him to write *as often as he* *could*.

e. *A Participial Phrase*: Having written my letter *before he* *arrived*, I was able to send it off at once.

Adverbial Clauses may be classified in the same way as simple verbs. See § 99.

## ANALYSIS OF COMPLEX SENTENCES.

128. In analysing complex sentences observe the following rules:—

1. Break up the complex sentence into (a) the simple sentence, the dependent clauses.

2. Remember that, as the dependent clauses discharge the function of simple parts of speech, they may form an integral part of the principal sentence, and will, therefore, figure twice over in the analysis.

3. Under the head 'Sentences and Clauses' write out the sentences or clauses in the order of prose. If they are long, give the first and last words and the last, marking the omission by asterisks.

4. Each finite verb must belong to a separate sentence or clause.

5. Do not be misled by the part of speech which introduces a clause. An adverb may introduce a noun clause, an adjective clause, or an adverbial clause—

*Where he got to* did not appear (Noun).

The place *where he resides* is on a hill (Adj.).

I was standing *where you are standing now* (Adv.).

A relative pronoun may introduce a noun clause or an adjective clause—

*Who he was* I could not find out (Noun).

The man, *who was a carpenter*, is apprehended (Adj.).

6. Remember that clauses are classified according to the *function* they discharge. Ask yourself, therefore, in each case what is the function which the clause you are treating discharges. Does the clause stand for a noun? Does it define a noun? Does it qualify or limit a verb?

7. The relative pronoun *what* presents some difficulty on account of its entering into both the main sentence and the adjective clause. It may be dealt with in one of two ways: (1) we may supply the antecedent 'that' and treat 'what' as a simple relative, or (2) we may repeat the pronoun in both the principal sentence and the adjective clause, and treat it as a compound relative.

8. Similarly the indefinite relatives 'whoever,' 'whosoever,' 'whatsoever,' &c., may form part of the principal sentence and of the adjective sentence, and may be treated in the same way as *what*.

*Whosoever* is found in this plantation will be punished.

He can have *whatever* he wants.

## EXAMPLES.

1. High on the shore sat the great god Pan,  
While turbidly flowed the river.—*Mrs. Browning.*
2. Then felt I like some watcher of the skies  
When a new planet swims into his ken.—*Keats.*
3. Elizabeth clearly discerned the advantages which were to be derived from a close connection between the monarchy and the priesthood.—*Macaulay.*
4. While he was speaking, I perceived that the audience, who had at first strongly opposed him, were gradually coming round to his opinions.
5. To work when others are idle will enable you to idle when others are at work.
6. I told him that I remembered the words he said to me at my departure.

Sentence or Clause	Kind of Sentence or Clause	Subject	Predicate	Completion of Predicate	Extension of Predicate
1. (a) The great god Pan sat high on the shore	Principal to (b)	the great god Pan	sat		high on the shore (place) while turbidly flowed the river (time) while (time) turbidly (manner)
(b) while the river flowed turbidly	Adverbial to (a)	the river	flowed		then (time) like some watcher of the skies [feels] (comparison)
2. (a) Then I felt like some watcher of the skies	Principal to (b)	I	felt		
(b) when a new planet swims into his ken	Adverbial to (a)				

discerned the advantages which were . . . priesthood	Principal to (a)	which	were to be derived	the advantages (Dir. Obj.)	clearly (manner) from a close connection between the monarchy and the priesthood (condition)
4. (a) I perceived that the audience . . . opinions (b) that the audience . . . opinions (c) while he was speaking	Principal to (b) and (c) Noun to (a) Adverbial to (a)	I the audience he	perceived were coming was speaking	that the audience were coming slowly round to his opinions (Dir. Obj.) you (Dir. Obj.) to be idle (Ind. Obj.)	round to his opinions (direction) slowly (manner) while (time)
5. (a) To work will enable you to be idle (b) when others are idle (c) when others are at work	Principal to (b) and (c) Adverbial to 'to work' in (a) Adverbial to 'to be idle' in (a)	to work others others	will enable are idle are at work		when (time) when (time)



## Exercises.

Analyse the following sentences, showing the nature and function of the subordinate clauses—

- a.* My spirit flew in feathers then  
That is so heavy now,  
And summer pools could hardly cool  
The fever of my brow.—*Hood.*
- b.* A failure establishes only this, that our determination to succeed was not strong enough.
- c.* A man knows just as much as he taught himself—no more.
- d.* 'Tis sweet, as year by year we lose  
Friends out of sight, in faith to muse  
How grows in Paradise our store.—*Keble.*
- e.* My way of life  
Is fallen into the sere and yellow leaf;  
And that which should accompany old age,  
As honour, love, obedience, troops of friends,  
I must not look to have; but, in their stead,  
Curses, not loud but deep, mouth-honour, breath,  
Which the poor heart would fain deny, and dare not.  
*Shakspeare*
- f.* Now is the winter of our discontent  
Made glorious summer by this sun of York,  
And all the clouds that lowered upon our house  
In the deep bosom of the ocean buried.—*Id.*
- g.* Having visited the house where my grandfather was born, I went round the town, whilst my father called upon his lawyer.
- h.* But I saw a glowworm near,  
Who replied, What wailing wight  
Calls the watchman of the night?  
I am set to light the ground  
While the beetle goes his round.
- i.* And, friends, dear friends, when it shall be  
That this low breath is gone from me,  
And round my bier ye come to weep,  
Let one most loving of you all  
Say, 'Not a tear must o'er her fall!  
He giveth his beloved sleep.'—*Mrs. Browning.*
- k.* I saw a vision in my sleep  
That gave my spirit strength to sweep  
Adown the gulf of time:  
I saw the last of human mould  
That shall creation's dawn behold,  
As Adam saw her prime.—*Campbell.*

Just so we have heard a baby, mounted on the shoulders of  
ther, cry out, 'How much taller I am than papa!'—*Macaulay*.

Men who are eagerly pressing forward in pursuit of truth  
grateful to every one who has cleared an inch of the way for  
(n) *Id.*

The reason why the seven stars are no more than seven is a  
reason.—*Shakspeare*.

clearly know not why he should be so angry.

Where he was born, who brought him up, how he lived, and  
er he went after he was lost sight of, we are not told.

Whether it is worth while going through so much to learn so  
as the charity-school boy said when he got to the end of the  
et, I can't say.—*Dickens*.

The wind had no more strength than this,  
That leisurely it blew,  
To make one leaf the next to kiss  
That closely by it grew.—*Drayton*.

## COMPOUND SENTENCES.

29. A compound sentence is one which consists of two  
re co-ordinate sentences linked together by a con-  
n, e.g.—

I went to town, | and | I bought a watch.

e relation between the various members of a com-  
sentence may be—

1. *Copulative*, as when one sentence is simply added  
to another, e.g.—

Their cities were burnt to the ground, and they themselves  
were carried into captivity.

e conjunctions most frequently used to express the  
ulative relation are *and*, *also*, *moreover*, *nor* (=and  
(.)), *furthermore*.

Very frequently we drop the conjunction altogether,  
l separate the co-ordinate sentences by commas or  
icolons, e.g.—

He was a tall, spare man ; his brother was short and corpu-  
lent.

The first condition of human goodness is something to  
love ; the second something to reverence.—*G. Eliot*.

2. *Adversative*, as when one sentence is opposed another co-ordinate with it, e.g.—

He could write, | but | he could not draw.

The chief adversative conjunctions are *but, yet, still, however, nevertheless, on the other hand, notwithstanding*.

3. *Disjunctive*, as when two assertions are presented as alternatives, e.g.—

He either had no share in it, or else he told a lie.

The chief disjunctive conjunctions are *or, otherwise, else*.

4. *Causative*, as when one sentence expresses the consequence of something stated in the other, e.g.—

A thaw had set in on the previous evening; the ice was, consequently, unfit for skating on.

The chief conjunctions used to express the causative relation between co-ordinate sentences are *therefore, consequently, hence, accordingly*.

5. *Illative*, as when one sentence expresses an inference drawn from a sentence co-ordinate with it, e.g.—

Like poles of magnets repel; therefore these poles will repel.

The chief illative conjunctions are *therefore, consequently, hence, whence, wherefore, accordingly, for, since, inasmuch as*.

## CONTRACTION OF COMPOUND SENTENCES.

130. Sometimes we find two or more subjects having the same predicate, e.g.—

*Thomas and Henry* went to the cricket-match;

sometimes one subject with two or more predicates, e.g.—

He *ran, wrestled, and boxed* better than any other man at the university;

sometimes one predicate with two objects, e.g.—

He knew *French and German*;



metimes two predicates with one common object, e.g.—

He *loved* and *honoured* his parents.

It is not necessary to resolve these contracted sentences to their component parts if the fact of their contraction is noticed.

## ANALYSIS OF COMPOUND SENTENCES.

131. In analysing compound sentences observe the following rules—

Add to the tables previously used a column for the insertion of connecting words. Such a column is rarely needed in dealing with complex sentences, because the connecting word is generally an integral part of the dependent clause.

2. Distinguish between subordinate clauses and co-ordinate sentences.

3. Wherever there is a contracted subject, predicate, or object, treat it as simple, and place against it the word 'Contracted.'

4. Parenthetical sentences are independent of the constructions which they occur, and should be dealt with separately.

5. Be chary of interpolating words. If they are really necessary insert them in brackets like the following [ ].

### EXAMPLES.

Our deeds shall travel with us from afar,  
And what we have been makes us what we are.

*G. Eliot.*

2. Be good, sweet maid, and let who will be clever,  
Do noble things, not dream them all day long;  
And so make life, death, and that vast forever,  
One grand, sweet song.—*Kingsley.*

3. Because half-a-dozen grasshoppers under a fern make the field ring with their importunate chink, while thousands of great beetle, reposing beneath the shadow of the British oak, chew the cud and are silent, pray do not imagine that those who make the noise are the only inhabitants of the field—that, of course, they are many in number—or that, after all, they are other than the little, untravelling, meagre, hopping—though loud and troublesome—insects of the hour.—*Burke.*

Sentences and Clauses	Kind of Sentence or Clause	Connecting Word	Subject	Predicate	Completion of Predicate	Extension of Predicate
1. (a) Our deeds . . . afar	Co-ordinate with (b)		Our deeds	shall travel		with us (circum- stance) from afar (place)
(b) [that] what we have been makes us [that] what we are	Co-ordinate with (a)		[that] what we have been	makes	us (Dir. Obj.) what we are (Ind. Obj.)	
(c) what we have been	Adjective to (b)	and	we	have been what		
(d) what we are	„ „		we	are what		
2. (a) Be good, sweet maid	Co-ordinate with (b) (d)		[thou]	be good		
(b) let [them] be clever	Co-ordinate with (a)	and	[you]	let	[them] (Dir. Obj.) be clever (Ind. Obj.)	
(c) who will [be clever]	Adjective to (b)		who	will = wish	be clever (Ind. Obj.)	
(d) Do [thou] noble things	Co-ordinate with (a) and (b)		[thou]	do	noble things (Dir. Obj.)	
(e) [do] not dream them all day long	Co-ordinate with (a), (b), and (d)		[thou]	[do] not dream	them (Dir. Obj.)	all day long (time)
(f) And so make life . . . one grand, sweet	Co-ordinate with (a), (b) (d) (e)	and	[thou]	make	life, death, and that vast forever (Dir. Obj.), one grand sweet song	

3. (a) Pray	Principal (paren- thetical)		[I]	pray	[you] (Dir. Obj.)	
(b) do not imagine that &c... hour	Principal to (c), (e), and (f)	that	[you]	do not ima- gine	that those &c.... hour (Dir. Obj.)	
(c) that those are the only inha- bitants of the field	Noun clause to (b)		those	are the only inhabi- tants of the field		
(d) who make the noise	Adjective to (c)		who	make	the noise (Dir. Obj.)	
(e) that, of course, they are many in number	Noun clause to (b)	that	they	are many in number		of course (effect)
(f) or that, after all, they are ... the hour	" "	or that	they	are other than the little ... hour		after all (time)
(g) because half-a- dozen ... chink	Adverbial of rea- son to (b)	because	half - a - dozen grass hoppers under a fern	make	the field (Dir. Obj.) ring (Ind. Obj.)	with their impor- tunate chink (instru- ment)
(h) while thou- sands ... and are silent	Adverbial of time to (g), con- tracted		thousands of great cattle repos- ing &c.	1, chew 2, are silent	the cud (Dir. Obj.)	



## Exercises.

## Analyse—

1. She sat beneath the birchen tree,  
Her elbow resting on her knee;  
She had withdrawn the fatal shaft,  
And gazed on it, and feebly laughed.  
The knight to stanch the life-stream tried:  
'Stranger, it is in vain!' she cried.  
'This hour of death has given me more  
Of reason's power than years before;  
For as these ebbing veins decay  
My frenzied visions fade away.'—*Scott*.
2. There is no despair so absolute as that which comes with the first moments of our first great sorrow, when we have not yet known what it is to have suffered and be healed, to have despaired and to have recovered hope.—*G. Eliot*.
3. I will not feed on doing great tasks ill,  
Nor dull the world's sense with mediocrity.—*Id.*
4. The one enemy we have in this universe is stupidity, darkness of mind, of which darkness again there are many sources, every sin a source, and probably self-conceit the chief source.—*Carlyle*.
5. Music when soft voices die  
Vibrates in the memory;  
Odours, when sweet violets sicken,  
Live within the sense they quicken.—*Shelley*.
6. Why should we faint and fear to live alone,  
Since all alone, so Heaven has willed, we die,  
Nor even the tenderest heart, and next our own,  
Knows half the reasons why we smile and sigh?—*Keble*
7. Great men are the fire-pillars in this dark pilgrimage of mankind; they stand as heavenly signs, ever-living witnesses of what has been, prophetic tokens of what may still be, the revealed embodied possibilities of human nature.—*Carlyle*.
8. Knowledge is now no more a fountain sealed;  
Drink deep until the habits of the slave,  
The sins of emptiness, gossip and spite  
And slander, die. Better not be at all  
Than not be noble.—*Tennyson*.
9. If it were done when 'tis done, then 'twere well  
It were done quickly: if the assassination  
Could trammel up the consequence, and catch  
With his surcease success; that but this blow  
Might be the be-all and the end-all here,  
But here, upon this bank and shoal of time,  
We'd jump the life to come.—*Shakspeare*.

10. Who knows whither the clouds have fled?  
 In the unscarred heaven they leave no wake;  
 And the eyes forget the tears they have shed,  
 The heart forgets its sorrow and ache;  
 The soul partakes the season's youth,  
 And the sulphurous rifts of passion and woe  
 Lie deep 'neath a silence pure and smooth,  
 Like burnt-out craters healed with snow.--*Lowell*.

## PUNCTUATION.

**132.** The object of punctuation is to break up written composition into sentences, and to render to the mind of the reader, through his eyes, the same kind of assistance which the modulation of the voice renders through the ear. It follows that in punctuating a passage we must be mainly guided by its analysis. The only other consideration which we need take into account is the necessity for stops. It is not every clause as shown by a rigid analysis that is 'stopped off.' Stops are used only where they are necessary to make the writer's meaning clear.

**133.** The stops used in English punctuation are:—

The comma (,) (Gk. *komma*, *a part cut off*).

The semicolon (;) (Gk. *kōlon*, *a member*).

The colon (:).

The full stop or period (.) (Gk. *peri*, *around*; *hodos*, *a way*).

The note of admiration (!).

The note of interrogation (?).

The parenthesis ( ) (Gk. *para*, *beside*; *en*, *in*; *thesis*, *a placing*).

### The Comma.

**134.** The Comma is used

(1) **To separate short co-ordinate sentences:—**

He could not write to me yesterday, *but* he proposes to write to me to-day.

If, however, the co-ordinate sentences are of considerable length, it is better to separate them by a semicolon:

Love has a way of cheating itself, like a child who plays at hide-and-seek; it is pleased with assurances that it all the while disbelieves.—*G. Eliot*.

(2) **To separate noun, adjective, and adverbial clause from the rest of the sentence of which it forms part :—**

(a) *That he should have accomplished so remarkable a feat<sup>1</sup> fourteen days,* is simply incredible (Noun Clause).

(b) A diffident man likes the idea of doing something able, *which will create belief in him without any immediate of brilliancy* (Adjective Clause).—*G. Eliot.*

(c) *While the book was in the press,* the prophecy w. (Adverbial Clause).

*When the outer disguise of obvious affectation was removed,* were still as far as ever from seeing the real man (Adverbial Clause).

His voice, *even when it sank to a whisper,* was heard to the remotest benches (Adverbial Clause).

If the clause be short, the comma may be omitted :—

(a) I said *that he was gone* (Noun Clause).

(b) The man *that did it* is apprehended (Adjective Clause).

(c) Nero fiddled while Rome was burning (Adverbial Clause).

(3) **To separate a noun in apposition from the word on which it is dependent.**

Raphael, *the greatest of painters,* died young.

If the two nouns are closely connected, the comma may be omitted :—

The river Jordan flows into the Dead Sea.

Paul the Apostle preached at Athens.

(4) **To separate the 'Nominative of Address' (Vocative), the 'Nominative Absolute,' and adverbial and participial clauses from the principal sentence :—**

My dear friends, make yourselves at home.

*The morning being fine* (Nom. Abs.), *and there being every prospect of our having a good view* (Nom. Abs.), we set out, *at about seven o'clock* (Adv. Clause), to ascend the mountain.

The king, *having obtained fresh supplies of money* (Participial Clause), postponed the calling of Parliament.

(5) **To separate quoted words from the words which introduce them :—**

'Ignorance,' says Ajax, 'is a painless evil;' so, *I should think,* is dirt, considering the merry faces that go along with it.—*G. Eliot.*



(6) To separate a series of co-ordinate subjects or predicates:—

*Many an irritating fault, many an unlovely oddity, has come of hard sorrow, which has crushed and maimed the nature just when it was expanding into plenteous beauty (Co-ordinate Subjects).—*

*not.*

*... the redhaired people in Europe had, during centuries, aged and oppressed, banished from this place, imprisoned, deprived of their money, deprived of their teeth, convicted of the most improbable crimes on the feeblest evidence, dragged at horses' tails, hanged, tortured, burned alive, if, when manners became milder, they had still been subject to debasing restrictions, and exposed to vulgar insults, locked up in particular streets in some countries, pelted and ducked by the rabble in others, excluded everywhere from magistracies and honours, what would be the patriotism of gentlemen with red hair? (Co-ordinate Predicates).—Macaulay.*

(7) To separate connective and affirmative adverbs from the sentence in which they occur:—

*Again, it can be shown that rents have steadily risen.*

*He would, most assuredly, deny it.*

*I, indeed, scarcely ever call upon him now.*

(8) To indicate the omission of a word:—

*Histories make men wise ; poets, witty ; the mathematics, subtle ; natural philosophy, deep ; moral, grave ; logic and rhetoric, able to contend.—Bacon.*

(9) To separate a series of adjectives or adverbs qualifying the same word:—

*He was shrewd, cautious, cunning, and selfish.*

*He led a godly, righteous, and sober life.*

*He wrote accurately, forcibly, and readily.*

### The Semicolon.

135. The semicolon is used to separate co-ordinate sentences, consisting of two or more members—

*They bow the knee and spit upon her ; they cry, 'Hail !' and smite her on the cheek ; they put a sceptre in her hand, but it is a fragile reed ; they crown her, but it is with thorns ; they cover with purple the wounds which their own hands have inflicted on her ; and inscribe magnificent titles over the cross on which they have fixed her to perish in ignominy and pain.—Macaulay, Review of Southey's 'Colloquies of Society.'*

### The Colon.

**136.** The colon is used to separate parts of a paragraph that are not united by any connective word, and yet are grammatically independent—

The fiery soul abhorred in Catiline,  
In Decius charms, in Curtius is divine :  
The same ambition can destroy or save,  
And makes a patriot as it makes a knave.—*Pope.*

The lights begin to twinkle from the rocks :  
The long day wanes : the slow moon climbs : the deep  
Moans round with many voices.—*Tennyson.*

### The Period or Full Stop.

**137.** The period is used to separate sentences that are independent one of another in meaning—

Italian ships covered every sea. Italian factories rose on every shore. The tables of Italian money-changers were set in every city. Manufactories flourished. Banks were established.—*Macaulay.*

It is also used after abbreviations, as e.g. ; i.e. ; A.D.—

Consult the statute ; *quart.* I think, it is,  
*Edwardi sext.* or *prim. et quint. Eliz.*

### The Note of Interrogation.

**138.** A note of interrogation is used after a direct question—

‘Where are you going ?’ said I.

**Indirect questions** do not take a note of interrogation after them—

I asked him why he objected.

When a series of questions are united in a compound sentence, the questions are separated by commas, semicolons, or colons, and the note of interrogation is placed after the last only.

### The Note of Exclamation, etc.

**139.** The note of exclamation is used—

1. After interjections and exclamatory sentences—

But hush ! hark ! a deep sound strikes like a rising knell.—*Byron.*

The application of gravel and sand effect as much, if not more improvement in consolidating and decomposing the mass, than either lime or dung.

*Jackson's 'Agriculture.'*

**248.** When singular nouns are joined by a copulative conjunction, they take a verb in the plural; when joined by a disjunctive conjunction, they take a verb in the singular. The following is wrong—

Nor light nor darkness bring his pains relief.—*Johnson*.

**249.** The subordinative conjunction *that* is often omitted—

Are you sure  $\wedge$  he is gone?

But Brutus says  $\wedge$  he was ambitious.—*Shakspeare*.

### Exercises.

1. Illustrate by examples the various functions of Conjunctions.

2. Correct or justify the following—

*a.* Thou hast been wiser all the while than me.—*Southey*.

*b.* Than whom none higher sat.

*c.* Give unto Thy servants that peace which the world can give, that both our hearts may be set to obey Thy command and also, &c.

*d.* A man may see a metaphor or an allegory in a picture, as we read them in a description.—*Addison*.

*e.* This is none other but the voice of God.—*Bible*.

*f.* It must indeed be confessed that a lampoon or a satire do carry in them robbery or murder.—*Spectator*.

*g.* He was neither an object of derision to his enemies or melancholy to his friends.—*Junius*.

*h.* Yet no sooner does the morning dawn, and daylight enter the room, but this strange enchantment vanishes.—*Hervey*.

*i.* Which neither listlessness nor mad endeavour,  
Nor man, nor boy,  
Nor all that is at enmity with joy,  
Can utterly abolish or destroy.—*Wordsworth*.

*k.* He is stronger than me.

*l.* Did he not tell thee his faults, and entreated thee to forgive him?

*m.* If he understands the subject and attend to it, he cannot fail of success.



- n.* Nor lute, nor lyre his feeble powers attend,  
Nor sweeter music of a virtuous friend.

*o.* Female blandishments never either absorbed his mind nor clouded his judgment.—*Alison*.

*p.* Scarcely had Richard taken up the cross than his admirers afforded a very notable specimen of the mischievous inequality of chivalrous ethics.—*Mackintosh*.

*q.* He likes you better than me.

*r.* You are a much greater loser than me.—*Swift*.

3. Give a list of Conjunctions that are commonly followed by the Subjunctive.

## INTERJECTIONS.

**250.** Interjections, as a rule, have no syntactical relation with the constructions in which they occur—

*Alas!* I have nor hope nor health.—*Shelley*.

such constructions as *Oh me!* *Ah me!* the 'me' may be led as an objective case (*the Dative of Disadvantage*) and by some preposition understood. Comp. 'Woe is e. 'Woe is to me.'

Interjections often occur in other elliptical construc-

O well is thee.—Ps. cxxviii. 2 [i.e. O well it is for thee].

Oh! for a lodge in some vast wilderness.—*Conyngton* [i.e. O, how I long for, &c.].

O that they were wise.—*Bible* [i.e. O how I wish that, &c.].

O well for the fisherman's boy,  
That he shouts with his sisters at play!—*Tennyson*.

Sometimes the objective is used without the interjection which usually precedes it—

Me miserable!—*Milton*.

Interjections such as *farewell*, *adieu*, *welcome*, *good-bye*, &c., are elliptical forms of speech rather than interjections.

## PART IV.

## PROSODY.



**251.** Prosody is that part of grammar which deals with the laws of verse. The chief respect in which verse differs from prose is in its regular succession of accented and unaccented syllables. This regularity of accent is called **Rhythm**. Prose passages are often rhythmical, but the writer of prose is under no necessity to observe any regularity of accent. The versifier, on the other hand, though he may occasionally deviate from the measured rhythm of his verse, is bound to observe certain definite laws in the accentuation of his lines.

The following passage from ‘The Old Curiosity Shop’ might, with the insertion of a word here and there, be arranged in metrical lines—

‘And nów the béll—the béll she hád so óften héárd by níght and dáy, and listened tó with sólemn pleásure, álmóst ás a líving voice—rung íts remórseless tóll, for hér, so yóúng, so beaútíful, so goód. Decrépit áge, and vígorous lífe, and bloóming yóúth, and hélpless ínfancý, poured fórch—on crúches, in the príde of stréngth and heálth,’ &c. (Ch. lxxii.)

The other ornaments of verse are *rhyme* and *alliteration*, neither of which, however, is essential.

**252.** **Rhyme**, or, as the word would be more correctly spelled, **Rime**, consists in a certain similarity of sound in the final syllable or syllables of two or more words. Three things are essential to a perfect rhyme—

1. Identity in the vowel sounds and, if the words end in a consonant, in the consonants also, e.g. *try* and *cry*; *sight* and *light*. Identity of letters is not enough. The identity must be one of sound. 'Lose' and 'close,' 'heath' and 'death,' are not rhymes.

2. Difference in the consonants preceding the vowel, e.g. 'way' and 'lay;' 'hour' and 'power.'

3. Similarity of accent, e.g. 'sing' and 'fling.' 'Flinging' and 'sing' would not be good rhymes.

Words like 'oar' and 'ore,' 'eye' and 'I,' are called *assonances*. Though tolerated in French verse, they are not generally considered allowable in English. The following is an instance from Tennyson—

He saddens, all the magic *light*  
Dies off at once from bower and hall,  
And all the place is dark, and all  
The chambers emptied of *delight*.

Rhymes of one syllable are called **single**, e.g. 'band,' 'hand.' **Double rhymes** extend over two syllables, e.g. 'crying' and 'trying;' 'sharing' and 'caring.' **Triple rhymes** extend over three syllables, e.g. 'scrutiny' and 'mutiny;' 'dutiful' and 'beautiful.' It will be observed from these examples that the first syllables of Double or Triple Rhymes conform to the laws of single Rhymes, and that the second and third syllables are identical.

Humorous writers sometimes make a rhyme extend over two or even three words, and sometimes divide a word in half to produce a rhyme, e.g.—

An hour they sat in *council*,  
At length the Mayor broke *silence* :  
For a guilder I'd my ermine *gown sell*,  
I wish I were a *mile hence*.—*Browning*.

Sun, moon, and thou, vain world, adieu,  
That kings and priests are plotting in ;  
Here doomed to starve on water gruel,  
never shall I see the U-  
niversity of Gottingen,  
niversity of Gottingen.—*Gifford*.



The rhymes may occur at the end or in the middle of the rhyming lines, e.g.—

Ho trumpets, sound a war-note !  
 Ho, lictors, clear the *way* !  
 The knights will *ride*, in all their *pride*,  
 Along the streets *to-day*.—*Macaulay*.

**253. Alliteration** consists in the frequent recurrence of the same initial letter. In O.E. poetry it was the chief ornament of verse and was regulated by definite laws, the leading one of which is thus stated by Marsh—

‘In each couplet three emphatic words (or, by poetic license, accented *syllables*), two in the first line, and one in the second, must commence with the same consonant, or with vowels; in which latter case the initial letters might be, and generally were, different. The position of the alliterated words in the first line was arbitrary, and varied according to the convenience of the poet, but the alliteration in the second line should fall on the first emphatic word.’—(*Eng. Lang.* 390.)

This kind of verse continued to be used as late as the fourteenth century. A specimen is subjoined from ‘*Piers Ploughman*’—

Pilgrims and *pal*mers  
 Plighten hem *to*gider  
 For to seeken *S*aint Jame  
 And *s*aintes at Rome.

In the hands of a skilful writer alliteration is very effective, but, when indulged in to excess, is offensive and ludicrous. Shakspeare ridicules its abuse in more passages than one. Thus he makes Kent in ‘*King Lear*’ say with burlesque grandiloquence—

Sir, in good sooth, in sincere verity,  
 Under the allowance of your great aspéct,  
 Whose influence, like the *w*reath of radiant fire  
 On flickering *P*hœbus’ front . . .

Still more alliterative is Bottom’s speech—

Whereat, with *b*lade, with *b*loody *b*lameful *b*lade,  
 He *b*ravely *b*roached his *b*oiling *b*loody *b*reast.

The following specimens show that alliteration may produce a pleasing effect when managed with skill—

The *m*ighty *m*aster smiled to see  
 That love was in the next degree ;

'Twas but a kindred sound to move,  
 For pity melts the mind to love.  
 Softly sweet, in Lydian measures  
 Soon he soothed his soul to pleasures.—*Dryden.*

Our sincerest laughter  
 With some pain is fraught ;  
 Our sweetest songs are those that tell of saddest thought.  
*Shelley.*

**254. Metre** is a rhythmical arrangement of words measured off in lines of equal or varying length.

**A foot** is the unit of metre. It consists of a group of two or three syllables, one of which is accented. See KINDS OF FEET.

**A verse** is a cycle of feet, forming a line of poetry.

**A couplet** is composed of two consecutive lines, rhyming together ; a **triplet** is composed of three such lines.

### KINDS OF FEET.

**255.** Feet may be divided into dissyllabic and trisyllabic. A dissyllabic foot, if accented on the second syllable, is called an **Iambus**,<sup>1</sup> if on the first syllable a **Trochee**.<sup>2</sup> If we represent an accented syllable by *a* and an unaccented syllable by *x*, an

Iambus would be represented by *x a*, e.g. *divíne* ; a  
 Trochee        „                „                *a x*, e.g. *háppy*.

In classical poetry another kind of dissyllabic foot is recognized, viz. the **Spondee**, which consists of two long syllables.

Trisyllabic feet may be divided into—

The **Anapæst** <sup>3</sup> (*x x a*), having the accent on the third syllable, as *serenáde*.

The **Dactyl** <sup>4</sup> (*a x x*), having the accent on the first syllable, as *mérrily*.

<sup>1</sup> From Gk. *iaptein*, to throw, because used in satirical poetry.

<sup>2</sup> From Gk. *trochaïos*, tripping, and that from *trechō*, I run, because of its sprightly movement.

<sup>3</sup> *Anapæst*, from Gk. *ana*, back, and *paistos* (*paio*, I strike), struck ; an anapæst being a dactyl reversed.

<sup>4</sup> *Dactyl*, from Gr. *daktylos*, a finger, so called because, like a finger, it consists of one long and two short joints.

The **Amphibrach**<sup>1</sup> (*x a x*), having the accent on the middle syllable, as *beliév-ing*.

These various kinds of feet are all illustrated in the following lines of Coleridge, but the terms, *long* and *short*, which he employs, are to be understood as meaning respectively *accented* and *unaccented*, rather than long and short in the sense which would be attached to those terms in classical metres.

Tróchee | trips from | lóng to | shórt,  
 From lóng | to lóng | in sól|emn sórt  
 Slow spon|dee stalks; | strong foot! | yet | ill able  
 Éver to | cóme up with | dáctyl tri|syllable. |  
 Iám|bics márch | from shórt | to lóng; |  
 With a leáp | and a boúnd | the swift án|apæsts thróng; |  
 One sýlla|ble lóng with | one shórt at | each side |  
 Amphíbrach|ys hástes with | a státely | stride. |

**256.** Verses are classified according to the kind of *foot* and the number of feet occurring in them. Thus we have Iambic, Trochaic, Anapæstic, Dactylic, and Amphibrachic verse. A verse of one foot we call **Monometer**; one of two feet **Dimeter**; one of three feet **Trimeter**; one of four feet **Tetrameter**; one of five feet **Pentameter**; one of six feet **Hexameter**.

## DISSYLLABIC VERSE.

### Iambic Measures.

(a) Iambic lines of one foot (**Monometer**) are of rare occurrence.

(b) *Iambic Dimeter.*

With ráv|ished eárs |  
 The món|arch heárs, |  
 Assúmes | the gód, |  
 Affécts | to nód. | — *Dryden*.

(c) *Iambic Trimeter.*

His swórd | was in | its sheáth |  
 His fin|gers héld | the pén |  
 When Kém|penfélt | went dówn |  
 With twice | four hún|dred mén. — *Conper*.

---

<sup>1</sup> *Amphibrach*, from Gk. *amphi*, on both sides, and *brachys*, short, so called because it consists of a short syllable on each side of a long one.



*(d) Iambic Tetrameter.*

A perfect woman, nobly planned  
 To warn, to comfort and command;  
 And yet a spirit still and bright  
 With something of an angel-light.—*Wordsworth.*

This is the measure in which Scott's poems are, for the most part, written. To relieve its monotony he frequently introduced triplets and lines of irregular length.

*(e) Iambic Pentameter.*

'Tis hard to say, if greater want of skill  
 Appear in writing or in judging ill;  
 But of the two, less dangerous is the offence  
 To tire our patience than mislead our sense.—*Pope.*

This is what is commonly called **Heroic Measure**. It was much used by Chaucer, Dryden, and the poets of the last century, and is well fitted for satire, didactic poems, and narrative. Pope brought it to great perfection, but rendered it somewhat monotonous by not sufficiently varying the cæsura or pause in the course of the line, and by too frequently closing his sentences at the end of a line. More recent poets have introduced great variety into the structure of Heroic verse.

Unrhymed pentameters are what is ordinarily called **Blank verse**. See § 263.

*(f) Iambic Hexameter.*

Upon the midlands now the industrious muse doth fall;  
 That shire which we the heart of England well may call,  
 As she herself extends (the midst which is decreed)  
 Betwixt St. Michael's Mount and Berwick bordering Tweed  
 Brave Warwick, that abroad so long advanced her Bear,  
 By her illustrious Earls renowned everywhere.—*Drayton.*

This measure is sometimes called **Alexandrine**, from an old French poem written in it, celebrating Alexander the Great. Alexandrine verses are rarely used, except to relieve the monotony of pentameters. Pope ridicules the too frequent employment of it for this purpose—

A needless Alexandrine ends the song,  
 Which like | a wound | ed snake | drags its | slow length | along. |

The Alexandrine gives a noble close to the Spenserian stanza—

How oft do they their silver bowers leave  
 To come to succour us that succour want !  
 How oft do they with golden pinions cleave  
 The fitting skies like flying pursuivant,  
 Against foul fiends to aid us militant !  
 They for us fight, they watch and duly ward,  
 And their bright squadrons round about us plant ;  
 And all for love and nothing for reward :  
 O, why | should Heaven | ly God | to men | have such | regard ? |  
*Spenser.*

(g) *Iambic Heptameter.*

Now glory to the Lord of hosts, from whom all glories are !  
 And glory to our Sovereign Liege, King Henry of Navarre !  
*Macaulay*

This measure is sometimes written in lines of four and three feet alternately, the latter being the only rhyming lines.

Such an arrangement of this verse is usually adopted in our hymn-books and in ballads.

It is hence called **Service** or **Ballad Metre**.

**Mixed Metre.**—For the sake of variety poets often vary the length of their lines and the arrangement of the rhymes—

No mate, no comrade Lucy knew ; (Tetrameter)  
 She dwelt on a wide moor, (Trimeter)  
 The sweetest thing that ever grew  
 Beside a human door.—*Wordsworth.*

She took me to her elfin grot,  
 And there she wept and sighed full sore,  
 And then I shut her wild, wild eyes  
 With kisses four.—*Keats.*

**Hypermeter.**—The examples that have been given thus far have been symmetrical, i.e. the lines have contained an exact number of feet ; but occasionally we find lines with one or two syllables in excess of the normal number. Such lines are called **hypermetric**.

Day after day, day after day,  
 We stuck, nor breath nor mo|tion (Hypermetric),  
 As idle as a painted ship  
 Upon a painted o|cean (Hypermetric).—*Coleridge.*

257.

**Trochaic Measures.***(a) Trochaic Dimeter.*

Rich the | treásure,  
Swéet the | pleásure.—*Dryden.*

*(b) Trochaic Trimeter.*

Whén the | lámp is | shátted,  
Whén the | cloúd is | scátted.

*(c) Trochaic Tetrameter.*

With a full but soft emotion,  
Like the swell of Summer's ocean.—*Byron.*

Then with deep sonorous clangor  
Calmly answering their sweet anger  
When the wrangling bells had ended,  
Slowly struck the clock eleven,  
And, from out the silent heaven,  
Silence on the town descended.—*Longfellow.*

*(d) Trochaic Pentameter.*

Narrowing in to where they sat assembled,  
Low voluptuous music winding trembled.—*Tennyson.*

*(e) Trochaic Hexameter.*

Holy! Holy! Holy! all the saints adore Thee.—*Heber.*

*(f) Trochaic Heptameter.*

Hollow is the oak beside the sunny waters drooping.  
*Lord Lytton.*

Hypermetric lines are very common in the trochaic measure. Indeed, if it were not for such lines, single rhymes would be impossible in trochaic verse.

Shall I, | wasting | in de|spair,|  
Die be|cause a | woman's | fair?|—*G. Wither.*

In the | market-|place of | Bruges | stands the | belfry | old and |  
brown; |  
Thrice con|sumed and | thrice re|builted,| still it | watches | o'er the |  
town. |—*Longfellow.*

**TRISYLLABIC VERSE.**

258.

**Anapæstic Measures.***Anapæstic Monometer.*

As ye sweép  
Through the deép.—*Campbell.*



*Anapæstic Dimeter.*

In my ráge | shall be seen |  
The revénge | of a queén. |—*Addison.*

*Anapæstic Trimeter.*

I am món | arch of áll | I survéy. |—*Comper.*

*Anapæstic Tetrameter.*

In the dówn | hill of life | when I find | I'm declín |ing  
May my lót | no less fór | tunate bé |  
Than a snug | elbow-chair | can afford | for reclín |ing,  
And a cot | that o'erlooks | the wide sea ! |—*Collins.*

Anapæstic lines are frequently varied by the introduction of other kinds of feet, and by hypermetrical feet.

'Tis the last | rose of sum |mer  
Left bloom |ing alone ; |  
All her love |ly compan |ions  
Are fa |ded and gone. |—*Moore.*

259.

**Dactylic Measures.**

*Dactylic Monometer.*

Mérrily,  
Cheérily.

*Dactylic Dimeter.*

Toúch her not | scórnfully ;  
Thínk of her | móurnfully,  
Géntly, and | húmanly,  
Nót of the | stáins of her—  
Áll that re | máins of her  
Nów, is pure | wómanly.—*Hood.*

*Dactylic Trimeter.*

Mérrily, | mérrily, | sháll I live | nów |  
Únder the | blóssom that | hángs on the | boúgh. |  
*Shakspeare.*

Brightest and | bést of the | sóns of the | mórning, |  
Dáwn on our | dárkness and | lénd us thine | áid ; |  
Stár of the | eást, the ho |rízon a |dórníng, |  
Guíde where our | ínfant Re |deémer is | láid. |—*Heber.*

260.

**Amphibrach Measures.**

*Amphibrachic Dimeter.*

But vainly | thou wárrest ; |  
For this is | alóne in |  
Thy pówér to | decláre, |  
That in the | díim fórest |  
Thou heárd'st a | low móáning.—*Coleridge.*

*Amphibrachic Trimeter.*

The flésh was | a pícture | for páinters | to stúdy, |  
 The fát was | so white and | the leán was | so rúddy. |

*Goldsmith.*

Oh, húsh thee, | my bábie, | thy síre was | a kníght, |  
 Thy móther | a lády | both lóvely | and bríght : |  
 The wóods, and | the gléns, and | the tówers which | we seé, |  
 They áll are | belóning, | dear bábie, | to theé.—*Scott.*

If we read the first two syllables of an amphibrachic line as an iambus, the remainder of the line may be considered as anapæstic, e.g.—

There cáme | to the beách | a poor éx|ile of É|rín,  
 The déw | on his thín | robe was heá|vy and chíll.

*Campbell.*

Similarly, if we read the first two syllables of a dactylic line as a trochee, the remainder of the line may be considered as amphibrachic, e.g.—

Brightest | and bést of | the sóns of | the mórning. |

**MIXED VERSE.**

**261.** A great deal of modern poetry is written in irregular feet, to the great relief of the reader, who soon tires of symmetrical verses, ‘half up and half down.’

Thére be | nóne of | Beaúty's | daúghters |  
 With a má|gic like theé : |  
 Ánd like | músic | ón the | wáters |  
 Is thý | sweet voice | to mé. |  
 Whén, as | if its | soúnd were | caúsing |  
 The chárm | èd ó|cean's paús|ing,  
 The wáves | lie stíll | and gleám|ing,  
 And the lúlld | wínds seem | dreáming.—*Byron.*

The blés|sed dá|mozél | leaned óút |  
 From the góld | bár of | heáven ; |  
 Her eýes | were deép | er thán | the dépth |  
 Of wá|ters stilled | at é|ven ; |  
 She hád | three lí|lies in | her hánd, |  
 And the stárs | in her háír | were séven.—*Rossetti.*

Coleridge's ‘Christabel’ and Byron's ‘Siege of Corinth’ are written in lines composed of mixed feet, but having invariably the same number of strong accents.

In the yeár | since Jé|sus díed | for mén, |  
 Eighteen | húndred | yeárs and | tén, |  
 Wé were | a gál|lant eóm|pany, |  
 Ríding | o'er lánd | and sáil|ing o'er seá. |  
 Óh! but | wé went | mérrí|ly. |—*Byron.*

**262.** Various attempts have been made to naturalize the classical metres in English, but none of them have been eminently successful. The following are specimens—

### Hexameters.

Strongly it|bears us a|long in |swelling and |limitless |billows;  
Nothing be|fore and |nothing be|hind but the|sky and the |ocean. |  
*Homeric Hexameter, translated from Schiller by Coleridge.*

### Hexameters and Pentameters.

In the hex|ameter |rises the |fountain's |silvery |column ; |  
In the pent|ameter |aye |falling in |melody |back. |  
*Coleridge, Ovidian Elegiac.*

Wouldst thou|know thy|self? Ob|serve what thy|neighbours  
are|doing, |  
Wouldst thou thy|neighbours |know? | Look through the|depths  
of thy|heart. |

“The hexameter verse,” says Nash, an Elizabethan writer, “I grant to be a gentleman of an ancient house (so is many an English beggar), yet this clime of ours he cannot thrive in; he goes twitching and hopping in our language like a man running upon quagmires, retaining no part of that stately smooth gait which he vaunts himself with among the Greek and Latin.”—Quoted in D’Israeli’s *Curiosities of Literature*, ii. p. 30.

### Sapphics.

Sapphics are so called from the famous Greek poetess, Sappho of Lesbos.

Cold was the |night wind, |drifting |fast the |snow-fell, |  
Wide were the |downs and |shelter|less and |naked, |  
When a poor |wanderer |struggled |on her |journey, |  
Weary and |waysore.—*Southey.*

Needy |knife-grind|er, whither |are you |going ? |  
Rough is |the road, |your wheel is |out of |order ; |  
Bleak blows the |blast—your |hat has |got a |hole in’t, |  
So have your |breeches. |—*Canning.*

### Alcaics.

Alcaics were called after Alcæus of Lesbos. The scheme of them is somewhat complex.

O might|y mouth’d |in|ventor of |harmonies, |  
O skill’d |to sing |of |Time or E|ternity, |  
God-gift|ed or|gan voice |of Eng|land, |  
Milton, a |name to re|sound for |ages. |—*Tennyson.*



## BLANK VERSE.

263. All unrhymed verse may be called *blank*, but the term Blank Verse is generally restricted to unrhymed lines of five iambic feet, such as are usually employed by Shakspeare in his plays, and by Milton in his great epics. Blank Verse is the noblest of all our measures, and admits of the widest variety of handling.

The chief licenses which it allows of are the following—

1. A trochee or anapæst may be substituted for an iambus in almost any part of the line, but rarely occurs in the second or fifth foot.

Oút of|my weák|ness ánd|my mé|lanchó|ly.—*Hamlet*.

Tweáks me|by the nóse?| gives me|the lie|in the throát.|—*Ib.*

Shakspeare often begins a line with a trochee, when the previous line ends with an unaccented syllable—

—all my smooth body.

Thús was|I,sleep|ing, by|a bro|ther's hand.|—*Hamlet*.

2. An unaccented syllable, or even two such syllables, may be added to the last foot.

Which the poor heart would fain deny and dare|not.

*Macbeth.*

3. Shakspeare often writes lines of one, two, three, and even six feet, but rarely lines of four feet. When short lines come in succession, they are generally to be scanned as though forming one continuous line.

—and smear

The sleep|y grooms|with blood.|

*Mac.* I'll go|no more.|—*Macbeth.*

4. When a full stop or colon occurs in the course of a line, Shakspeare frequently begins the last hemistich as though it were a new line. Thus, if the first hemistich ends with an unaccented syllable, he often begins the second with another unaccented syllable; if it ends with an accented syllable, he often begins the second with another accented syllable.

And makes|as health|ful mu|sic. It is|not mad|ness.

*Hamlet.*

Brief let|me be:|—Sleéping|within|mine or|chard.|

*Ib.*

In scanning Shakspeare's blank verse it is sometimes necessary to glide over a short syllable.

Of thinking too precisely on | the event. |—*Hamlet*.

Which are too intrinse to unloose.—*King Lear*.

Sometimes a monosyllable is pronounced as a dissyllable.

Nor rain, | wind, thun|der, fi|re are | my daugh|ters.  
*King Lear*.

What do *you* think,  
You, the | great toe | of this | assem|bl-y? |—*Coriolanus*.

The raven himself is hoarse  
That croaks | the fa|tal ent|r-ance | of Dun|can.  
*Macbeth*.

The parts | and gra|ces of | the wrest|l-er. |  
*As You Like It*.

Which is | as bad | as die | with tick|l-ing. |  
*Much Ado about Nothing*.

Fearing | to strength|en that | impa|ti-ence. |  
*Julius Cæsar*.

And there | receive | her ap|proba|ti-on. |  
*Measure for Measure*.

My mor|tifi|ed spi|rit. Now bid | me run. |  
*Julius Cæsar*.

But for | your pri|vate sat|isfac|ti-on. |—*Ib.*

That ban|ishèd— | that one | word ban|ish-ed. |  
*Romeo and Juliet*.

And last|ing in | her sad | remem|br-ance. |  
*Twelfth Night*.

O, how | this spring | of love | resem|bl-eth. |  
*Two Gentlemen of Verona*.

But Bru|tus says | he was | ambi|ti-ous. |—*Julius Cæsar*.

In reading, these short syllables should be only faintly sounded.

The accent is often shifted in Shakspeare, e.g.—

That sweet aspèct of princes and their ruin.  
*Henry VIII.*

Why thy canónized bones, hearsèd in death.—*Hamlet*.

That thou, dead corse, again in cóplete steel.—*Ib.*

## STANZAS.

264. A Stanza is a regularly recurring group of verses. Of such groups there are endless varieties. The best known are the following:

## Gay's Stanza.

'T was when the seas were roaring  
 With hollow blasts of wind,  
 A damsel lay deploring,  
 All on a rock reclined.

## Elegiac Octosyllabics.

A love-song I had somewhere read,  
 An echo from a measured strain,  
 Beat time to nothing in my head  
 From some odd corner of the brain.  
 It haunted me the morning long  
 With weary sameness in the rhymes,  
 The phantom of a silent song  
 That went and came a thousand times.

*Tennyson, 'Miller's Daughter.'*

## Ballad or Service Stanza. See § 256.

## Elegiacs.

The boast of heraldry, the pomp of power,  
 And all that beauty, all that wealth e'er gave,  
 Await alike th' inevitable hour:—  
 The paths of glory lead but to the grave.—*Gray.*

## Rhymes Royal.

It chanced me on day beside the shore  
 Of silver-streaming Thamesis to bee,  
 Nigh where the goodly Verlame stood of yore,  
 Of which there now remains no memorie,  
 Nor any little monument to see,  
 By which the traveller that fares that way,  
*This once was she*, may warned be to say.

*Spenser, 'Ruines of Time.'*

**Spenserian Stanza.** See § 256. This stanza consists of nine lines, the first eight being Iambic Pentameters, and the last line an Alexandrine. The rhyming lines are the 1st and 3rd; the 2nd, 4th, 5th, and 7th; and the 6th, 8th, and 9th. This is the stanza in which Spenser's 'Faërie Queen' and Byron's 'Childe Harold' are written.

**Ottava Rima** consists of eight heroic lines, the first six rhyming alternately, the last two in succession.



'T was in the season when sad Philomel  
 Weeps with her sister, who remembers and  
 Deplores the ancient woes which both befel,  
 And makes the nymphs enamoured, to the hand  
 Of Phaeton by Phœbus loved so well  
 His car (but tempered by his sire's command)  
 Was given, and on the horizon's verge just now  
 Appeared, so that Tithonus scratched his brow.

*Byron, Translation of 'Morgante Maggiore.'*

**Terza Rima** consists of heroics with three rhymes at intervals.

Many are poets who have never penn'd  
 Their inspiration, and perchance the best :  
 They felt, and loved, and died, but would not lend  
 Their thoughts to meaner beings ; they compressed  
 The god within them, and rejoined the stars  
 Unlaurell'd upon earth, but far more blessed  
 Than those who are degraded by the jars  
 Of passion, and their frailties linked to fame,  
 Conquerors of high renown and full of scars.  
 Many are poets, but without the name,  
 For what is poesy but to create  
 From overflowing good or ill ; and aim  
 At an external life beyond our fate,  
 And be the new Prometheus of new men  
 Bestowing fire from heaven and then, too late,  
 Finding the pleasure given repaid with pain,  
 And vultures to the heart of the bestower,  
 Who having lavished his high gift in vain,  
 Lies chained to his lone rock by the sea shore.

*Byron, 'Prophecy of Dante.'*

**The Sonnet** is a short poem of fourteen iambic pentameters. It was one of the earliest forms of Italian verse, and was brought to a high state of perfection by Dante and Petrarch. The Italian sonnet is divided into two parts : the **Octave**, consisting of two quatrains and possessing only two rhymes ; and the **Sestet**, consisting of two tercettes or groups of three lines, and possessing two and sometimes three rhymes. The order of the rhymes rarely varies in the octave ; in the sestet there is greater variety. English sonnets are often written on the Italian model, but many so-called sonnets have little in common with the Italian sonnet beyond the fact that they are poems fourteen lines long. Wordsworth's sonnet written on Westminster Bridge is of the genuine Italian type. His sonnet on the Sonnet is

not so strictly constructed, the couplet in which it ends being of rare occurrence in Italian.

Octave { Scorn not the sonnet ; critic, you have frowned  
Mindless of its just honours : with this key  
Shakspeare unlocked his heart ; the melody  
Of this small lute gave ease to Petrarch's wound ;  
A thousand times this pipe did Tasso sound ;  
Camoëns soothed with it an *Amie's* grief ;  
The sonnet glittered a gay myrtle leaf  
Amid the cypress with which Dante crowned

Sestet { His visionary brow ; a glowworm lamp,  
It cheered mild Spenser, called from Faëry-land  
To struggle through dark ways ; and when a damp  
Fell round the path of Milton, in his hand  
The thing became a trumpet, whence he blew  
Soul-animating strains—alas, too few !— *Wordsworth.*

## PART V.



*THE HISTORY OF THE ENGLISH  
LANGUAGE.*

265. When we carefully examine a number of languages, we find that, in spite of external differences, many of them closely resemble one another in their vocabularies, inflexions, and syntax. Such resemblances could not be accidental, and point to some relationship, more or less close, between the peoples speaking the languages. The history of mankind, so far as it is known, enables us to test these conclusions. Thus the most cursory examination of English and German would lead us to infer that the English and German people were closely related, and the history of the English people informs us precisely what the degree of relationship was.

266. By extending our examination over the languages of Europe and Asia we are led to the conclusion that most of the languages of Europe and some of the most important languages of Asia are descended from some common tongue. It has been further inferred that this tongue (to which the name Aryan<sup>1</sup> has been given) was spoken by a people living to the north-west of Hindostan. The languages derived from the Aryan are called Indo-Germanic.

<sup>1</sup> 'Ârya is a Sanskrit word, and in the later Sanskrit it means *noble, of a good family*. It was, however, originally a national name. . . . The etymological signification of Arya seems to be "one who ploughs or tills."—Max Müller, *Lectures on the Science of Language*, i. 266–8. Comp. Lat. *arare*, Engl. *ear* = to plough,



By carefully collecting the words which the Indo-Germanic languages have in common—words, therefore, which the Indo-Germanic peoples must have possessed before their dispersion—we may form some conception of the state of civilization which the Aryans had attained to before they were scattered. Arguing in this way it has been inferred by philologists that the Aryans were an agricultural and nomadic people. ‘They knew the arts of ploughing, of making roads, of building ships, of weaving and sewing, of erecting houses; they had counted at least as far as one hundred. They had domesticated the most important animals, the cow, the horse, the sheep, the dog; they were acquainted with the most useful metals, and armed with iron hatchets, whether for peaceful or warlike purposes. They had recognised the bonds of blood and the bonds of marriage; they followed their leaders and kings, and the distinction between right and wrong was fixed by laws and customs. They were impressed with the idea of a Divine Being, and they invoked it by different names.’ (Max Müller, *Lect. on the Science of Lang.* i. 265.)

The following words will serve to show the close resemblance which subsists between English and Sanskrit.

<i>Sanskrit</i>	<i>English</i>	<i>Sanskrit</i>	<i>English</i>
pitri	father	dvau	two
mâta	mother	tri	three
bhrâtri	brother	sastha	sixth
svasâr	sister	saptan	seven
sûnu	son	navan	nine
duhitri	daughter	yuga	yoke
na	no	mûsha	mouse
upa	up	udra	water
upari	over	nâman	name
abhi	by	sadas	seat
sîd-âmi	I sit	gâ	go
sa-sâd-a	I sat	dhâ	do
bhu	be	asti	is

**267.** The first Aryan people who left their Asiatic home for Europe would appear to have been the **Kelts**. They were gradually pressed forward by succeeding waves of immigration, and their descendants are now to be found almost exclusively on the fringe of the Atlantic—in the Highlands, in Ireland, in Wales, in the Isle of Man, and in Brittany.

The **Kelts** were followed by the **Italic** tribes who settled in Italy, and the **Hellenic** tribes who settled in Greece. Then came the **Teutons** who settled in Germany and Scandinavia, the **Slavonians** who settled in Russia, Poland, and

Bohemia, and the **Lithuanians** who settled on the southern shores of the Baltic.

The only peoples in Europe not of Aryan extraction are the Jews, the Finns, the Lapps, the Esths of Esthonia, the Magyars of Hungary, the Turks, and the Basques in the north of Spain.

**268.** The following table shows the relation of the leading Indo-Germanic languages —

I. Indic or Hindû	$\left\{ \begin{array}{l} 1. \text{ Sanskrit (dead).} \\ 2. \text{ Hindû, Hindustanî, Bengali, Mah-rattî.} \\ 3. \text{ Cingalese.} \\ 4. \text{ Romany (the basis of the Gipsy dialects).} \end{array} \right.$
II. <b>Iranic</b> (from <i>Iran</i> , the great table-land of Persia)	$\left\{ \begin{array}{l} 1. \text{ Zend (dead).} \\ 2. \text{ Modern Persian.} \end{array} \right.$
III. <b>Keltic</b> . . . .	$\left\{ \begin{array}{l} 1. \text{ Erse or Irish.} \\ 2. \text{ Gaelic.} \\ 3. \text{ Welsh.} \\ 4. \text{ Manx.} \\ 5. \text{ Brézonec or Armorican (spoken in Brittany).} \\ 6. \text{ Cornish (dead).} \end{array} \right.$
IV. <b>Italic</b> . . . .	$\left\{ \begin{array}{l} 1. \text{ Latin, Oscan, Umbrian, and other old Italian dialects.} \\ 2. \text{ Romance dialects which have sprung from (1)—} \\ \quad a. \text{ Italian.} \\ \quad b. \text{ French.} \\ \quad c. \text{ Spanish.} \\ \quad d. \text{ Portuguese.} \\ \quad e. \text{ Roumansch (spoken in the Grisons, a canton of Switzerland).} \\ \quad f. \text{ Wallachian.} \end{array} \right.$
V. <b>Hellenic</b> or Greek .	$\left\{ \begin{array}{l} 1. \text{ Ancient Greek, with its various dialects, as Attic, Ionic, Doric, &c.} \\ 2. \text{ Modern Greek or Romaic.} \end{array} \right.$

## VI. Teutonic . . .

1. Low German or Low Dutch, with its dialects—
  - a.* Mæso - Gothic, formerly spoken in Dacia (dead).
  - b.* Continental Saxon (dead).
  - c.* English.
  - d.* Dutch.
  - e.* Frisian, spoken in Friesland (Holland).
  - f.* Flemish.
2. Scandinavian with its dialects—
  - a.* Icelandic.
  - b.* Danish.
  - c.* Norwegian.
  - d.* Swedish.
3. High German or High Dutch, the name given to modern German.

## VII. Windic . . .

1. Lettic—
  - a.* Old Lettic (dead).
  - b.* Modern Lettish, spoken in Lithuania.
2. Slavonic—
  - a.* Russian.
  - b.* Polish.
  - c.* Bohemian or Czech.
  - d.* Bulgarian.
  - e.* Illyrian.

269. It will be seen from the foregoing table that English is a Low German language, and that it is closely related to the Scandinavian languages and to modern German. It was introduced into this country in the course of the latter half of the sixth century and the former half of the seventh by various Low German tribes, of whom the best known are the Angles, the Saxons, and the Jutes. The Angles are supposed to have come from the neighbourhood of the district still called Angeln in the Duchy of Schleswig. They settled in the east, north-east, and central part of England; the Jutes or Frisians, who came from Jutland, settled in Kent and the Isle of Wight; the Saxons, who came from the north of Germany, settled in the south of England, where they have left traces of their occupation in the names Essex, Sussex, Wessex. Whatever their original differences of descent, the settlers soon called themselves English and their new home England. To the native Kelts whom they found in possession of the country they were all Saxons.



270. In spite of the large number of words that have been introduced into our language from foreign sources, it still remains, both in its vocabulary and its grammar; essentially Teutonic. If we examine an English dictionary, indeed, we find somewhat less than one-third of the words that it contains to be of Teutonic origin, but there is a wide difference between a language as represented by a dictionary and the same language as spoken or written. The dictionary includes every word in the language, common or uncommon; but the English we speak and write is mainly composed of a small number of words that occur over and over again. Estimating the proportions of the various elements of the language by the frequency of their occurrence, it has been found that about thirty-two out of every forty words as they stand in our classic authors are of purely Teutonic origin. In the following extracts the only words not of Teutonic origin are printed in italics:—

And they made ready the *present* against *Joseph* came at noon; for they heard they should eat bread there. And when *Joseph* came home, they brought him the *present* which was in their hand into the house, and bowed themselves to the earth. And he asked them of their welfare and said, Is your father well, the old man of whom ye spake? Is he yet alive? And they answered, Thy *servant* our father is in good health, he is yet alive. And they bowed down their heads and made *obeisance*. And he lift up his eyes, and saw his brother *Benjamin*, his mother's son, and said, Is this your younger brother, of whom ye spake unto me? And he said, God be *gracious* unto thee, my son.—Gen. xliii. 25–29.

[9 foreign words out of a total of 128.]

Of *genius*, that *power* which *constitutes* a *poet*; that *quality*, without which *judgment* is cold and knowledge is *inert*; that *energy* which *collects*, *combines*, *amplifies* and *animates*; the *superiority* must, with some *hesitation*, be *allowed* to Dryden. It is not to be *inferred* that of this *poetical vigour* Pope had only a little, because Dryden had more; for every other writer since Milton must give *place* to Pope; and even of Dryden it must be said, that if he has brighter *paragraphs*, he has not better *poems*.—*Dr. Johnson*.

[20 foreign words out of a total of 87.]

Then fare thee well, mine own true love,  
The world hath now for us  
No greater *grief*, no *pain* above  
The *pain* of *parting* thus.—*T. Moore*.

[4 foreign words out of a total of 25.]

The following statistics are given by Professor Marsh :—

	Saxon words in every 40
Chaucer (2 tales) . . . . .	37
New Testament (13 chapters). . . . .	37
Sir T. More (7 folio pages) . . . . .	34
Shakspeare (3 acts) . . . . .	36
Milton's 'L'Allegro' . . . . .	36
„ 'Paradise Lost' . . . . .	32
Pope's 'Essay on Man' . . . . .	32
Macaulay's 'Essay on Bacon' . . . . .	30
Ruskin's 'Painters' . . . . .	29
Tennyson's 'In Memoriam' . . . . .	36

It is instructive to look at this matter from another point of view. Sharon Turner says: 'In three pages of Alfred's "Orosius" I found 78 words which have become obsolete out of 548, or about  $\frac{1}{7}$ . In three pages of his "Boetius" I found 143 obsolete out of 666, or about  $\frac{1}{5}$ . In three pages of his "Bede" I found 230 obsolete out of 969, or about  $\frac{1}{5}$ .' It has been calculated that about  $\frac{1}{5}$  of the old English language has become obsolete.

## THE PURELY ENGLISH ELEMENT IN MODERN ENGLISH.

**271.** English, as introduced into this country, was highly inflected, and consisted exclusively of Teutonic elements. The words in our language that are of purely Teutonic origin may be ascertained by a careful examination of Old English literature, and by a comparison of English with the languages of those peoples with whom we have been historically connected; but, once they are classified, they may also be recognised, for the most part, by (*a*) their length, (*b*) their grammatical function, (*c*) the laws of inflexion to which they are subject, (*d*) their spelling, (*e*) their component parts, and (*f*) their meaning.

*a. Length.*—Most of our monosyllabic words are of purely Teutonic origin: *ear, eye, book, skull, &c.* We have about 250 monosyllabic words of Greek or Latin origin, e.g. *ace, age, aid, aim, air, aisle, alms, arch, ark, aunt, &c.* Both of these classes owe their shortness mainly to the contrac-

tions consequent upon long and frequent use. Most of our monosyllables of classical origin have undergone contraction in passing through French.

**b. Grammatical Function.**—Nearly all our numerals, conjunctions, prepositions, and all our pronouns and demonstrative adjectives are Teutonic: *one, two; and, but; of, by; I, thou, he; a, the, this, &c.*

**c. Inflexions.**—Nearly all the words which undergo vowel changes are Teutonic:—

(a) Nouns, as *mouse, foot, brother.*

(b) Strong verbs, as *come, fall, swim, &c.*

(c) Defective verbs, as *must, ought.*

(d) Adjectives compared irregularly, as, *good, bad, old, little, much, many.*

(e) Nouns forming their plural in *-en* and *-ves*, as *ox, wife, loaf.*

**d. Spelling.**—Certain combinations of letters are characteristic of Teutonic words: **wh-** (O. E. *hw-*), as in *who, what, which, why, &c.*; **kn-** (O. E. *cn-*), as in *know, knight, &c.*; **sh-** (O. E. *sc-*), as in *ship, shape, &c.*; **th-**, as *thou, this, thin, thick, &c.*; **gl-**, as *glad, glee, glow, &c.*; **gn-**, as *gnaw, gnat*; the terminations **-ough** (O. E. *-oh*), as *rough, enough, &c.*

**e. Component Parts.**—Most words with O. E. prefixes and suffixes are Teutonic, as *un-true, be-lieve, en-trust, &c., king-dom, friend-ship, lamb-kin.* Occasionally we find an English prefix with a Romance root, as *un-governable*, and occasionally an English root with a Romance suffix, as *starvation, flirt-ation.* Sometimes, too, we find a Romance root with both prefix and suffix English, as *unpleasantness.*

**f. Meaning.**—As might be expected, the names of common natural objects, especially such as are indigenous, of such artificial objects and occupations as belong to a primitive stage of civilization, of family relationships, of the various parts of the body, of common actions, emotions, and mental processes, of common attributes, of simple relations, &c., are mostly Teutonic:



**(a) Natural Objects:—**

1. Animal kingdom: *ox, cow, horse, mare, beetle, bee, fly, cock, boar, deer, fish, mole, bird, crane, frog, fowl, goose, hawk, sparrow, feather, wing, hair, nail, &c.*

2. Vegetable kingdom: *oak, apple, leek, cowslip, daisy, hawthorn, groundsel, flax, oakum.*

3. Mineral kingdom: *stone, clay, water, gold, silver, iron.*

4. Physical phenomena: *rain, hail, sleet, snow, spring, summer, winter, day, night.*

**(b) Artificial Objects.**

1. Domestic: *house, hearth, bed, seat, besom, board, bucket, cot, &c.*

2. Agricultural: *farm, wagon, acre, barley, wheat, chaff, calf, rick, orchard, sheep, &c.*

3. Simple arts, manufactures, and commerce: *smith, cheap, cloth, weave, buy, sell, hammer, nail, smith, anvil, &c.*

**(c) Relationships:** *father, mother, sister, brother, widow, widower, child, bride, husband, wife.*

**(d) Parts of the body:** *head, chin, eye, ear, hair, leg, hand, toe, bone, skin, ankle, belly, &c.*

**(e) Emotions and simple mental processes:** *love, hate, fear, like, dread, think, believe, dream, &c.*

**(f) Common actions:** *sit, stand, walk, run, eat, creep, crawl, lie, rise, step, yawn, gape, wink, fly, &c.*

**(g) Attributes:** *good, bad, black, red, green, yellow, brown, white, grey, hot, cold, fair, foul, hard, soft, &c.*

**272.** If we analyse our language on another principle, and divide words that admit of the division into *generic* and *specific*, we shall find that the specific are, for the most part, of English, and the generic of classical origin; classification and the abstraction which precedes it being processes that are characteristic of advanced stages of civilization.

**Generic:—**

Colour, motion, sound, crime.

**Specific:—**

White, red, black, grey, &c. (colour).

Walking, running, &c. (motion).

Singing, laughing, &c. (sound).

Theft, murder, robbery, &c. (crime).

Hence it is that words of English origin are much more forcible, poetical, and picturesque than words of classical

origin. They call up to the mind not philosophical abstractions, but sensuous images. On the other hand, for the purposes of classification and philosophy the purely English part of our language is deficient. It would not be easy to find English equivalents for such words as 'impenetrability,' 'incomprehensibility,' 'relation,' &c. 'We particularize and define things in Anglo-Saxon; we generalize and define abstractions in words of classic origin.' (Dr. Angus.)

**273.** The following extract<sup>1</sup> is from a poem called 'The Beowulf,' which is supposed to have been brought over by the English from the continent, but was not reduced to writing until the tenth century. It had probably by this time been considerably modernized.

Cwædon thæt he wære  
wyrold-cyninga  
manna mildusta  
and mon-thwærust,  
leodu lithost  
and leof-geornost

[They] said that he was  
of the kings of the world  
of men mildest  
and gentlest,  
to his people the most gracious  
and for glory the most eager.

**274.** In order that the learner may compare Old and Modern English the more closely, a passage of the Old English Gospels with an interlinear translation is subjoined.

**Thys Godspel gebyrath to ealra halgena mæssan.**

This Gospel befits to of-all saints [the] mass.

Sothlice<sup>2</sup> tha se Hælend geseah tha mæniw he  
*Truly when the Healer saw the many [multitude], he*  
astah<sup>3</sup> on thone munt: and tha he sæt tha genealæhton his  
*ascended into the mount: and when he sat then near-drew his*  
leorning-cnihtas to him: and he ontynde<sup>4</sup> his muth  
*learning-knights [disciples] to him: and he opened his mouth*  
and larde<sup>5</sup> hig, and cwæth: Eadige synd tha gastlican  
*and taught them, and quoth: Blessed are the ghostly [spiritu-*

<sup>1</sup> Quoted by Professor Meiklejohn (*Book of the English Language*).

<sup>2</sup> *Sothlice*. From *sóth*, truth. Comp. forsooth, soothsayer, in sooth.

<sup>3</sup> *Astah*. From *astigan*, to mount. Comp. stirrup [O.E. *stigráp*, a mounting rope].

<sup>4</sup> *Ontynde*. From *ontynan*, to open.

<sup>5</sup> *Lærde*. From *læran*, to teach. Comp. Ger. *lehren*, to teach.

thearfan<sup>1</sup>; fortham heora<sup>2</sup> ys heofena<sup>3</sup> rice.<sup>4</sup>  
*ally] poor; because theirs is of-the-heavens the-kingdom.*  
 Eadige synd<sup>5</sup> tha the nu wepath<sup>6</sup>; fortham the hi beoth<sup>7</sup>  
*Blessed are those who now weep; because that they be*  
*gefrefrode. Eadige synd tha lithan; fortham the hig eorthan ágan.*  
*comforted. Blessed are the meek; because that they earth own.*  
 Eadige synd tha the rihtwisnesse hingriath and thyrstath;  
*Blessed are those who righteousness hunger [after] and thirst*  
*fortham the hig beoth<sup>8</sup> gefyllede. Eadige synd tha*  
*[after]; because that they be filled. Blessed are the*  
*mild-heortan; fortham the hig mild-heort-nysse begytath.*  
*mild-hearted; because that they mild-hearted-ness get [obtain].*  
 Eadige synd tha clæn-heortan; fortham the hig God geseoth.  
*Blessed are the clean-hearted; because that they God see.*  
 Eadige synd tha gesibsuman<sup>9</sup>; fortham the hig beoth Godes  
*Blessed are the peace-loving; because that they be God's*  
 bearn genemnde. Eadige synd tha the ehtnysse tholiath<sup>10</sup> for  
*bairns named. Blessed are those who persecution suffer for*  
 rihtwisnysse; fortham the heora ys heofenan rice.  
*righteousness; because that theirs is of-the-heavens the-kingdom.*  
 Eadige synd ge thonne hig wyriath eow, and ehtath eow, and  
*Blessed are ye when they curse you, and persecute you, and*  
 seggath ælc yfel ongean eow leogende, for me. Geblissiath<sup>11</sup>  
*say each evil against you lying, for me. Rejoice*  
 and gefægniath<sup>12</sup>; fortham the eower mēd ys mycel on  
*and be-fain; because that your meed is much [great] in*

<sup>1</sup> *Thearfan*. From *thearfa*, poor, destitute. Cp. Ger. *dürftig*.

<sup>2</sup> *Heora*. Gen. plu. of *he*, *heó*, *hit*; he, she, it.

<sup>3</sup> *Heofena*. Gen. plu. of *heofon*, heaven.

<sup>4</sup> *Rice*. Comp. *-rie* in bishopric.

<sup>5</sup> *Synd*. Pres. indic. 1st per. plu. 'Are' came in with the Danes.

<sup>6</sup> *Wepath*. Pres. indic. 3rd per. plu.

<sup>7</sup> *Beoth gefrefrode*. Present used for future. There is no genuine future in O.E.

<sup>8</sup> See previous note.

<sup>9</sup> *Gesibsuman*. From *sib*, peace; *gesibsum*, peace-loving. *Sib* also = relation. Comp. *gossip*, i.e. godsib, related in God, the old name given to a sponsor in baptism.

<sup>10</sup> *Tholiath*. Indic. pres. 3rd per. plu. From *tholian*, to suffer (Sc. *thole*).

<sup>11</sup> *Geblissiath*. Comp. O.E. *blis*, bliss, joy.

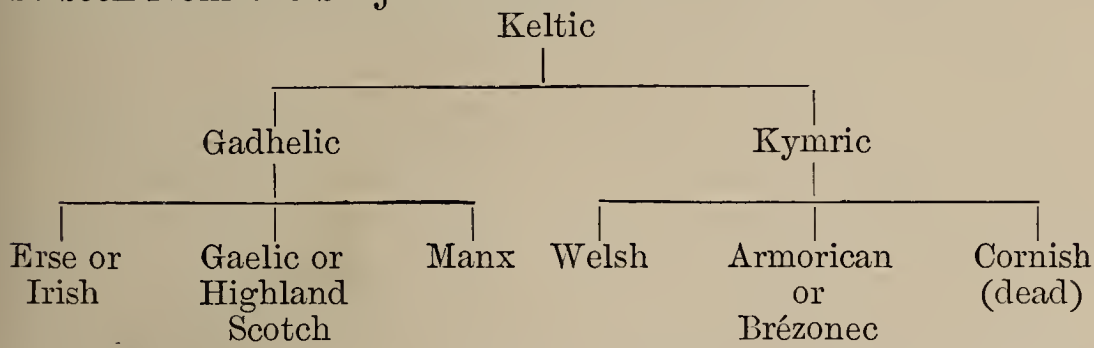
<sup>12</sup> *Gefægniath*. Comp. *fain* = glad. 'Fair words make fools fain.'



heofenum: swa hig ehton tha witegan,<sup>1</sup> the beforan eow  
*heaven: so they persecuted the prophets, which before you*  
 wæron. Ge synd eorþan sealt; gif thæt sealt awyrth  
*were. Ye are of-the-earth [the] salt; if the salt exist-not*  
 on tham the hit gesylt biþ, hit ne mæg sythþan<sup>2</sup> to  
*in that [with] which it salted is, it not is-good after for*  
 nahte, buton thæt hit sy út-aworpen,<sup>3</sup> and sy fram  
*naught, but that it may-be out-east, and may-be by*  
 mannum fortreden. Ge synd middan-geardes leoht. Ne mæg seo  
*men trodden. Ye are [the] earth's light. Not may the*  
 ceaster<sup>4</sup> beon behyd, tha ðu span munt aset. Ne  
*city be hid which is [a] mount set. Neither*  
 hig ne ælath heora leoht-fæt<sup>5</sup> and hit under cyfe settath,  
*they not light their lamp and it under [a] bushel set,*  
 ac ofer candel-stæf; thæt hit onlihte eallum tham<sup>6</sup>  
*but upon [a] candle-staff; that it [may] light to-all those*  
 the on tham huse synd. Swa onlihte eower leoht beforan  
*which in the house are. So shine your light before*  
 mannum, thæt hig geseon eowre góðan weorc, and wuldrian  
*men, that they may-see your good works, and glorify*  
 eowerne<sup>7</sup> Fæder the on heofenum ys.  
*your Father which in [the] heavens is.—Matt. v. (ed. Thorpe.)*

## THE KELTIC ELEMENT IN MODERN ENGLISH.

275. The relations of the Keltic group of languages may be seen from the subjoined table:—



<sup>1</sup> *Witegan*. Acc. plu. of *witēga*, a prophet, a declarer of judgment. [O.E. *wite*, affliction, punishment, a fine.]

<sup>2</sup> *Sythþan*. Comp. *since* (M.E. *sithence*).

<sup>3</sup> *Aworpen*. From *worþian*, to cast, throw.

<sup>4</sup> *Ceaster*. From the Latin *castra*, a camp. Comp. Chester, Lancaster, &c.

<sup>5</sup> *Fæt*, a vessel. Comp. *vat*.

<sup>6</sup> *Eallum tham*. Dat. plu. of *eall*, and the definite article, *se*, *seó*, *thæt*.

<sup>7</sup> *Eowerne*. Acc. sing. of *eower*, the poss. case of *ge* (ye).

The language spoken by the Ancient Britons is now represented by Welsh. We might have expected that, when the English came over to this country, their language would be largely enriched by the language of the conquered Britons, if not absorbed by it; but, as a matter of fact, very few Keltic words were admitted into English in early times. The Britons would appear to have been, for the most part, either slaughtered or driven before their victorious foes. It has been conjectured that the English occasionally married British wives and employed British women as servants, most of the Keltic words introduced into English being connected with the kitchen and menial occupations, e.g. *crook*, *clout*, *cradle*, *churn*, *mop*.

The Keltic element in Modern English includes:—

1. **Geographical names** given by the Britons themselves.

Rivers: *Avon* (the name of fourteen rivers in Great Britain), *Exc* (of which *Axe*, *Esk*, *Usk*, and *Ux*, all meaning water, are various forms), *Ouse*, *Thames*, *Dec*, *Don*, &c.

Mountains and hills: *Penmaenmawr*, *Mendip*, *Malvern*, *Chiltern*, &c.

Counties: *Glamorgan*, *Kent* (*cant* = a corner, comp. ‘*cantle* :’ ‘Cut me a huge cantle out,’ *Hen. IV.*), *Cornwall*, &c.

Islands: *Arran*, *Bute*, *Mull*, *Man*, &c.

Towns: *Penzance*, *Penrith*, *Cardiff*, *Cae'rleon*, *Carlisle*, *Caernarvon*, &c.

## 2. Keltic components of geographical names.

Aber (mouth of a river): <i>Abergavenny</i> , <i>Aberdeen</i> , &c.	Cairn (a heap of stones): <i>Cairngorm</i>
Ard (high): <i>Ardnamurchan</i> , <i>Lizard</i> , the high fort	Combe (Welsh, <i>cwm</i> , pronounced <i>coom</i> , a valley): <i>Ilfracombe</i> , <i>Cwmbrân</i> , <i>Cwmjoy</i> , &c.
Auchin (field): <i>Auchinleck</i>	Craig, Carrick, Crick (a craggy hill): <i>Craigputtock</i> , <i>Carrickfergus</i> , <i>Crickhowell</i>
Bal (a village): <i>Balmoral</i>	Dun (hill): <i>Dumbarton</i>
Ben (mountain): <i>Ben Nevis</i> , <i>Ben Macdui</i> . The Welsh form is <i>Pen</i> , e.g. <i>Pen-y-gant</i>	Inch <sup>1</sup> or Ennis (island): <i>Inchcape</i>
Blair (a clearing): <i>Blair Athol</i>	Inver (another form of Aber = a mouth of a river): <i>Inverary</i>
Brae (rough ground): <i>Braemar</i>	
Caer (fort): <i>Caermarthen</i> , <i>Carlisle</i>	

<sup>1</sup> Scott uses *inch* as a common noun:—

‘The blackening wave is edged with white,  
To *inch* and rock the sea-mews fly.’

Kill (cell, chapel): *Kilgerran*  
 Lin (a pool): *Linton, Lindale*  
 Llan (a sacred enclosure): *Llan-*  
*daff, Lampeter, Launceston*  
 (Church of St. Stephen)

Strath (broad valley): *Strath-*  
*more*  
 Tre (town): *Oswestry* (town of  
 St. Oswald)

### 3. Words derived directly from the Welsh.

### 4. Words derived through Norman French from the Keltic language spoken in France.

It is not always easy to separate classes (3) and (4), the evidence supplied by O. E. literature being too limited to be decisive on the subject. The following<sup>1</sup> is a list of words from both sources:—

Balderdash (baldorddus, <i>prating</i> )	Frieze (ffris, <i>nap of cloth</i> )
Barrow (berfa, <i>a mound</i> )	Fudge (fug, <i>deception</i> )
Basket (basgawd)	Funnel (ffynel, <i>chimney</i> )
Bill (bwyell, <i>hatchet</i> )	Garter (gardas, from gar, <i>shank</i> , tas, <i>tie</i> )
Bogie, bug-bear (bwg, <i>hobgoblin</i> )	Glen (glyn, <i>valley</i> )
Bran (bràn, <i>skin of wheat</i> )	Goal (gwyal, <i>mark</i> )
Cabin (cab, caban, <i>hut</i> )	Goblin (coblyn, <i>a sprite</i> )
Carol (carawl, <i>love-song</i> )	Gown (gwn)
Chine (cefn, <i>back</i> )	Griddle (greidell, <i>iron baking-</i> plate)
Clout (clwt, <i>patch</i> )	Gruel (grual)
Coble (ceubal, <i>boat</i> )	Grumble (grymialu, <i>to murmur</i> ,
Cock in <i>cockboat</i> (cwch, <i>boat</i> )	Gyve (gefyn, <i>fetter</i> )
Cocker (cockru, <i>to indulge</i> )	Harlot (herlawd, <i>youth</i> ; herlodes, hoyden)
Cower (cwrian, <i>to squat</i> )	Hawk (hochi, <i>to expectorate</i> )
Crimp (crim, <i>crimp, ridge</i> )	Hem (hem)
Crisp (crisb, <i>crisp</i> )	Hitch (hecian, <i>to halt</i> )
Crockery (crochan, <i>pot</i> )	Hog (hwch, <i>swine</i> )
Crook (crog, <i>hook</i> )	Hoyden (hoeden, <i>flirt</i> )
Crowd (crwth, <i>fiddle</i> )	Kex (cecys, <i>hemlock</i> )
Cudgel (cog, <i>truncheon</i> ; cogel, short staff)	Kick (cic, <i>foot</i> ; ciciaw, <i>to kick</i> )
Cuts = lots (cwtws, <i>lots</i> )	Kiln (cyl, <i>cylyn</i> )
Dainty (dantaeth, <i>choice morsel</i> )	Knell (cnul, <i>passing bell</i> )
Darn (darn, <i>patch</i> )	Knob (cnap, <i>button</i> ; cnwb, <i>knob</i> )
Dock (tociaw, <i>to cut short</i> )	Knock (cnoc, <i>rap</i> )
Filly (filawg, <i>a young mare</i> )?	Knoll (cnòl, <i>hillock</i> )
Flaw (fflaw, <i>splinter</i> )	Lad (llawd, <i>youth</i> )
Fleam (fflaim, <i>cattle-lancet</i> )	Lass (llodes, <i>girl</i> )
Flummery (llymry, <i>jelly made</i> <i>with oatmeal</i> ). For the fl cp.	Lath (llath)
Fluellen for Llewellyn.	

<sup>1</sup> Selected from the list given in Garnett's *Philological Essays*.



Lukewarm (lug, <i>partial</i> ). This derivation is doubtful. Cp. O.E. <i>nlæe</i> , tepid	Soak (soegi, <i>to steep</i> )
Mattock (matog)	Solder (sawduriaw, <i>to join, cement</i> )
Mesh (masg, <i>stitch in netting</i> )	Stook (ystwe, <i>shock of corn</i> )
Mop (mop)	Tackle (tacl, <i>instrument, tool</i> )
Muggy (mwygl, <i>sultry</i> )	Tall (tal, <i>lofty</i> )
Nudge (nugiaw, <i>to shake</i> )	Tarry (tariaw, <i>to loiter</i> )
Pail (paeol, <i>pail or pot</i> )	Task (tasg, <i>a job</i> )
Pan (pan, <i>cup or bowl</i> )	Tassel (tasel, <i>fringe, tuft</i> )
Paunch (paneg, penygen, <i>entrails</i> )	Ted = <i>to spread hay</i> (teddu, <i>to spread</i> )
Peck (peg, peged, <i>a measure</i> )	Tenter (deintur, <i>frame for stretching cloth</i> )
Pellet (peled, <i>a little ball</i> )	Tinker (tincerdd, <i>literally tail-trade, lowest craft</i> )
Piggin (picyn, <i>a small hooped vessel</i> )	Toss (tosiaw, <i>to throw</i> )
Pimple (pwmp, <i>round mass</i> ; pwmpl, <i>knob</i> )	Trace (tres, <i>chain or strap for drawing</i> )
Pitch (piciaw, <i>to throw</i> )	Trip (tripiaw, <i>to stumble</i> )
Pottage (potes, <i>a cooked mess</i> )	Vassal (gwas, <i>youth, servant</i> )
Rail (rhail, <i>fence</i> )	Wain (gwain, <i>carriage</i> )
Rasher (rhasg, <i>slice</i> )	Wall (gwall, <i>rampart</i> )
Rim (rhim, <i>raised edge or border</i> )	Want (chwant, <i>desire</i> )
Rug (rhuwch, <i>rough garment</i> )	Wed (gweddu, <i>to yoke, marry</i> )
Size (syth, <i>glue</i> )	Welt (gwald, <i>hem, border</i> )
Smooth (esmyth, <i>even, soft</i> )	Wicket, Fr. guichet (guiced, <i>little door</i> )

Many Keltic words formerly existing in the language have become obsolete or survive only in provincial dialects : *cam* (crooked) ; *imp* (to engraft) ; *kern* (a light-armed Keltic soldier) ; *crowd*, a fiddle ; *bug*, a ghost (comp. *bug-bear*) ; *cuts* in the phrase 'to draw cuts,' i.e. lots. Others survive only in provincial dialects : *kephyll*, a horse (Craven dialect) ; *cocker*, to fondle (Lanc.) ; *flasket*, a basket (Lanc. and Devon.).

#### 5. Words derived from various Keltic sources in modern times—

bard	clan	kilt	pony	shillelagh
bog	claymore	pibroch	reel	slogan
brogue	fillibeg	plaid	shamrock	whiskey

**276. The Scandinavian Element in Modern English.**—The name Scandinavian is applied somewhat loosely to Denmark, Norway, and Sweden. From the close of the eighth to the close of the tenth century, people from these countries—commonly known as Danes, Northmen, Norsemen, and Normans—made descents upon various parts of

the coasts of England, Scotland, Ireland, and France, and ultimately a Danish dynasty obtained possession of the English throne. Their first appearance in this country is thus recorded in the 'A. S. Chronicle' under the year A.D. 787: 'This year took King Beorhtric King Offa's daughter to wife. And in his days came first three ships of Northmen from Hæretha (?) land. And then the reeve thereto rode, and them would drive to the king's town, because he wist not what they were; and him they there slew. These were the first ships of Danish men that the land of the English people sought.' In 867 the Danish invasions were resumed with greater vigour, and in 878 Alfred concluded a treaty with Guthorm, the Danish leader, by which he ceded to the Danes all the country lying along the eastern coast from the Thames to the Forth, together with a large part of the midlands. 'The boundary ran along the Thames to the mouth of the Lea, then by Bedford and the river Ouse to the old Roman road called Watling Street.' (Freeman.) The territory occupied by the Danes was thenceforward known as the Danelagh. In 1013 Sweyn, King of Denmark, successfully invaded England, and added it to his dominions. His descendants retained possession of the English throne until A.D. 1042.

**277.** As the Danes were, like the English, a Teutonic people, it is not always easy to distinguish between words of English and of Scandinavian origin. The Scandinavian element in modern English includes—

**1. Geographical names** (chiefly in the East and North of England and round the coast)—

Ark, a *temple* or *altar*: *Arkholme*, *Grimsargh*.

Beck, a *brook*: *Holbeck*, *Beckford*, *Wansbeck* (Woden's beck).

By, a *town*: *Grimsby* (Grim's town), *Whitby* (White town), *Tenby* (Dane's town).

There are in England over 600 towns with names ending in *-by*. Of these 200 are in Lincolnshire and 150 in Yorkshire. Only one is found south of the Thames.

Dal, a *valley*: *Scarsdale*.

Ey or ea, *island* (comp. *Faroe* = Sheep Islands; *Stromsoe* = Stream island): *Orkney*, *Sheppey*, *Selsey* (Seals' island).

Fell, a *rock-hill* (comp. Norsk *fjeld*, Dovrefjeld): *Scanfell*, *Snafell*, *Cross Fell*, *Goat Fell*.

Force, *waterfall* (comp. Norsk foss, as in Vöring Foss, Mörk Foss): *Scale Foree, Low Foree*.

Ford, forth, firth, an *inlet of the sea* (comp. Norsk fiord): *Firth of Forth, Seaforth, Milford*.

Garth, *enclosure* (comp. Norsk gaard): *Applegarth, Fishguard*.

Gate, *way*: *Sandgate*.

Gill, a *ravine*, a small gravelly stream: *Eskgill, Ormesgill*.

Holm, an *island* (comp. Bornholm in the Baltic): *Langholm, Steep Holm* (Bristol Channel).

Kirk, *chureh*: *Kirkby, Ormskirk, Kirkeudbright* (= St. Cuthbert's church).

There are altogether forty-one towns in England having names that begin with *kirk*-. Of these seventeen are in Yorkshire and seven in Lincolnshire.

Ness, a *headland*: *Dungeness, Sheerness*.

Scar, scarth, a *steep rock*: *Scarborough, Scarsdale, Gate Scarth*.

Skip, a *ship*: *Skipwith, Skipsea, Skipton*.

Suther, sutter, sodor, *south*: *Sutherland, Sutterby, Sodor*.

Tarn, a *mountain lake*: *Loughrigg-Tarn, Flat-Tarn*.

Thing, ting, ding, a *place of meeting*: *Thingwall, Tingrall, Dingrall*. Cp. *husting* (hús-thing).

Thorpe, thorp, throp, drop, a *village*: *Bishopsthorpe, Burnhamthorpe, Milnthorp, Staindrop*.

Toft, a *small field*: *Lowestoft*.

Wig, wick, wich, a *small creek or bay*: *Wigtoft, Greenwich, Norwich, Sandwich, Ipswich, Wick, Berwick*.

With, *wood*: *Langrith*.

2. **Names of Persons.**—The termination *-son* is Danish: *Anderson, Swainson*.

### 3. Words in common use—

are	bustle	daze	flimsy	ling	same
bait	cake	die	fro	loft	scold
blunt	call	din	gait	lubber	sky
boil	carouse	doze	gust	lurk	slant
bole	cast	droop	husting	muck	slush
box (blow)	chime	drub	ill	odd	sly
bray	curl	dwell	irk	pudding	ugly
braze	dairy	carl	kid	rap	whim
buckle-to	dash	fellow	kindle	root	weak

The following Scandinavian words are either obsolete or used only in provincial dialects:

at, *to*, as a sign of the  
gerundial infinitive  
boun, *ready*  
busk, *prepare*  
flit, *to change houses*

gar, *to make*  
greet, *ery*  
lowe, *flame*  
neif, *a fist*  
shaw, *a small wood*



The phonetic decay of O.E. in the tenth century is doubtless to be mainly ascribed to the Danish invasions.

## THE LATIN ELEMENT IN MODERN ENGLISH.

**278.** The Romans occupied Britain for about four hundred years. The Latin introduced by the Romans themselves has been called *Latin of the First Period*. The Latin brought in through intercourse with the Church of Rome between the coming over of St. Augustine and the Norman Conquest is called *Latin of the Second Period*. The Latin that came to us through the Normans in the corrupt form of Norman French is called *Latin of the Third Period*. The Latin that has been introduced by scholars since the revival of learning (latter part of the fifteenth century) is called *Latin of the Fourth Period*.

### I. LATIN OF THE FIRST PERIOD, A.D. 43-410.

**279.** The words of Latin origin that have survived from this period are connected with the military stations and the great Roman roads. They are only six in number—

Castra, a camp: *Lancaster, Castor, Caistor, Chester, Bicester, Gloucester, Exeter* (Ex-cester).

Colonia, a colony: *Lincoln*.

Fossa, a trench: *Fossway, Fossbury, Fossdyke*.

Portus, a harbour: *Porchester, Portsmouth*.

Strata, a paved way: *Stratton, Stradbroke, Ystrad* (common in Wales), *Stretton, Streatham, Street*.

Vallum, a rampart: *Wallbury* (Essèx), *Wall Hill* (Herefordshire), both old Roman forts.

### II. LATIN OF THE SECOND PERIOD, A.D. 596-1066.

**280.** The close connection between the Church of England and the Church of Rome, consequent upon the mission of St. Augustine, the translation into English of Latin books, and the growing commerce of England with southern Europe, led to the introduction of a large number of words of classical origin. These consisted mainly of

**(a) Ecclesiastical terms—**

altar (altare)	cowl (cucullus)	pall (pallium), a cloak
ark (arca), a chest	creed (credo)	porch (porticus)
candle (candela)	cross (crux)	preach (prædicare).
chalice (calix), a cup,	disciple (discipulus)	O.E. predician
O.E. calc	feast (festus)	sacrament (sacra-
chapter (caput)	font (fons)	mentum)
cloister (claustrum),	mass (missa), O.E.	saint (sanctus). O.E.
a shut place. Lat.	mæsse	sanct
claudo, I shut. O.E.	offer (offerō)	
clustor	pagan (paganus)	

The following are of Greek origin, but came to us first in Latin forms.

alms (eleemosyna)	deacon (diaconus), a	priest (presbyterus).
anchorite (anchorita),	servant	O.E. preost
a hermit	heretic (hæreticus).	psalm (psalma)
apostle (apostolus).	<i>Haireo</i> , I choose	psalter (psalterium)
O.E. postol	hymn (hymnus)	stole (stola), a robe
bishop (episcopus),	martyr (martyr), a	synod (synodus), a
an overseer. O.E.	witness	coming together
biscop	minster (monasteri-	
canon (canon)	um). O.E. mynster	
clerk (clericus), a	monk (monachus).	
person chosen by	O.E. muncce	
lot (kleros)		

**(b) Names of foreign animals, trees, plants, &c.—**

agate (gagates).	hellebore (hellebo-	pearl (perla)
Originally Gk.	rus). Orig. Gk.	pease (pisum)
anise (anisum). Orig.	laurel (laurus)	pepper (piper)
Gk.	lettuce (lactuca)	phœnix (phœnix).
beet (beta)	lily (lilium)	Orig. Gk.
box (buxus)	lion (leo)	pine (pinus)
camel (camelus).	mallow (malva)	pumice (pumex)
Orig. Gk.	marble (marmor)	rue (ruta)
cedar (cedrus)	millet (miliū)	sponge (spongia).
cherry (cerasus)	mule (mulus)	Orig. Gk.
crystal (crystallum).	oyster (ostrea)	sycamore (sycamo-
Orig. Gk.	palm (palma)	rus). Orig. Gk.
cucumber (cucumis)	pard (pardus). Orig.	tiger (tigris)
elephant (elephas).	Gk.	trout (trutta)
O.E. olfend	peach (persicum)	turtle (turtur)
elm (ulmus)	peacock (pavo)	vulture (vultur)
fig (ficus)	pear (pirum)	

**(c) Miscellaneous words—**

acid (acidus), sharp	empire (imperium)	plaster (plastrum).
anchor (ancora)	epistle (epistola).	Orig. Gk.
axle (axis)	Orig. Gk.	plume (pluma)
belt (balteus)	fever (febris)	pound (pondus)
bench (bancus)	fork (furca)	prove (probo)
bile (bilis)	gem (gemma)	provost (præpositus)
butter (butyrum)	giant (gigas). Orig.	purple (purpur)
castle (castellum)	Gk.	rheum (rheuma).
chancellor (cancellarius)	grade (gradus)	Orig. Gk.
cheese (caseus)	inch (uncia)	rule (regula)
chest (cista)	metre (metrum).	sack (saccus)
circle (circulus)	Orig. Gk.	school (schola). Orig.
city (civitas)	mile (mille)	Gk.
cook (coquus)	mint (moneta)	senate (senatus)
coulter (culter)	mortar (mortarium)	spade (spatha)
crest (crista)	muscle (musculus)	table (tabula)
crisp (crispus)	nurse (nutrix)	temple (templum)
crown (corona)	ounce (uncia)	theatre (theatrum).
cymbal (cymbalum)	palace (palatium)	Orig. Gk.
Orig. Gk.	philosopher (philosophus). Orig. Gk.	title (titulus)
ell (ulna)	plant (planta)	tunic (tunica)
		verse (versus)

### III. LATIN ELEMENT OF THE THIRD PERIOD, A.D. 1066-1480.

**281.** The Normans who invaded England in 1066 had previously invaded France (A.D. 876), and had settled in that part of the country that we now call Normandy. They soon gave up their own language in France and adopted French, a language containing various Teutonic and Keltic elements, but consisting mainly of debased Latin. When they established themselves in England they brought with them their new language. French would appear to have been the language commonly used by our English kings right down to the end of the fourteenth century. Professor Craik says that 'it is not known that, with the exception of Richard II., any of them ever did or could speak English.' The influence of the court, however, was trivial by the side of that exerted by the large body of Normans who came over with the Conqueror, and by the constant stream of communication that was kept up with France so long as we retained our continental possessions. 'A very great number of Normans, all speaking French, were brought over and settled



in the kingdom. There were the military forces, by which the conquest was achieved and maintained, both those in command and the private soldiers; there was a vast body of churchmen spread over the land, and occupying eventually every ecclesiastical office in it, from the primacy down to that of the humblest parish or chapel priest, besides half filling, probably, all the monastic establishments; there were all the officers of state and inferior civil functionaries down to nearly the lowest grade; finally, there were, with few exceptions, all the landholders, great and small, throughout the kingdom. The members of all these classes and their families must have been at first entirely ignorant of English, and they and their descendants would naturally continue for a longer or shorter time to use only the language of their ancestors.<sup>1</sup>

French soon came to be exclusively used in the pleadings in the higher law-courts. All the new laws were promulgated in Latin until 1272, when they began to be drawn up sometimes in Latin but more frequently in French. After 1487 they were promulgated in English.

Thus, for some hundreds of years, French was spoken by the most influential classes of the country—by the Court, by the landowners, by the clergy, by the lawyers, and by their attendants. It ought not to surprise us, therefore, that during this period large numbers of French words found their way into the language. But though we borrowed largely from the French in our vocabulary, we did not borrow from it at all in our grammar. Our laws of inflexion and syntax did, indeed, during this period undergo great changes, but it was not through the substitution of the laws of French grammar for those of our own. English remained English, and by degrees was adopted by the Normans themselves.

**282.** The loss of our French possessions in the reign of King John must have greatly contributed to naturalize the Anglo-Normans in England, and to weaken their hold of the French language. Craik dates the decline of the French language in England to the strong anti-French feeling engendered by the French wars of Edward III. Certain it is that the decline went on at a very rapid rate from the middle of the fourteenth century. Higden, writing towards

<sup>1</sup> *Outlines of the Hist. of the Eng. Lang.*, p. 46.

## NORMAN-FRENCH.

the close of the century, informs us that in 1349 boys were no longer required to learn their Latin through French.<sup>1</sup> In 1362 English was substituted for French and Latin in our courts of law.

It should be noted that Latin words coming to us through French have, for the most part, undergone very considerable contraction.

They consist of—

### (a) Terms connected with Feudalism, War, and the Chase—

aid	buckler	fealty	leash	relief	trumpet
armour	captain	forest	mail	scutage	truncheon
arms	chivalry	guardian	march	scutcheon	vassal
array	couple	harness	mew	sport	venison
assault	covert	herald	palfrey	squirrel	vizor
banner	dower	homage	peer	standard	war
battle	esquire	joust	quarry	tallage	ward
brace	falcon	lance	reclaim	tenant	warden

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<sup>1</sup> 'This apayringe (*disparaging*) of the birthe tonge is bycause of tweye thinges: oon is for children in scole, agenes the usage and maner of all other nacions beth (*are*) compelled for to leve her (*their*) own langage, and for to constrewe her (*their*) lessouns and her (thingis) a Frensche, and haveth siththe (*since*) that the Normans come first into England. Also gentil mennes children beth ytaught for to speke Frensche from the tyme that thei beth (*are*) rokked in her (*their*) cradel, and kunneth (*can*) speke and playe with a childes brooche. And uplondish (*upstart*) wol likne hemself to gentil men, and fondeth with gret bisynesse for to speke Frensche, for to be the more ytold of. This maner was myche yused to-fore the first moreyn (*murRAIN*, the Great Plague of 1348), and is siththe (*since*) some del ychaungide. For John Cornwaile, a maistre of grammer, chaungide the lore (*teaching*) in grammer scole, and construction of Frensch into Englisch, and Richard Pencricke lerned that maner [of] teching of him, and other men of Pencricke. So that now, the yere of our lord a thousand three hundred four score and fyve, of the secunde King Rychard after the Conquest nyne, in alle the gramer scoles of Englonde children leveth (*leave*) Frensch, and construeth and lerneth an (*in*) Englisch, and haveth therby avauntage in oon side and desavauntage in another. Her (*their*) avauntage is, that thei lerneth her (*their*) gramer in lesse tyme than children were wont to do. Desavauntage is, that now children of gramer scole kunneth (*knoweth*) no more Frensch than can her lifte heele (*their left heel*). And that is harm for hem (*them*) and (*if*) thei schul passe the see and travaile in strange londes, and in many other places [cases ?] also. Also gentil men haveth now much ylefte for to teche her (*their*) children Frensch.'—From Trevisa's Translation of Higden's *Polychronicon*, i. 59.

## LATIN OF THE FOURTH PERIOD.

### Legal terms—

advocate	case	estate	larceny	plaintiff	statute
annoy	chancellor	fee	mulet	plea	suit
approver	contract	felony	nuisance	prison	summons
arrest	court	judge	paramount	puisne	surety
assize	damage	justice	parliament	sentence	trespass
attorney	dowry				

### (c) Titles—

baron	constable	duke	lieutenant	mayor	usher
chancellor	count	equerry	marquis	prince	viscount

### (d) Terms connected with the Church—

baptism	charity	homily	piety	religion	sermon
Bible	devotion	idolatry	pilgrim	sacrifice	tonsure
ceremony	friar	penance	relic		

### (e) Terms connected with Domestic Life, Cooking, Dress, &c.—

attire	broil	curtain	lace	pork	sturgeon
beef	chair	dress	mutton	salmon	veal
boil	chamber	furniture	pantry	sausage	veil
boot	costume	garment	parlour		

### (f) Terms connected with the Family—

aunt	consort	cousin	parent	spouse	uncle
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Over and above the terms belonging to these classes, large numbers of French words must have been introduced by the numerous imitators and translators of French books, by foreign craftsmen who settled in England, by traders with the continent, by scientific men, and by soldiers who had returned from the French wars.

## IV. LATIN ELEMENT OF THE FOURTH PERIOD. FROM A.D. 1480.

283. The revival of learning, the invention of printing, the great religious and political controversies of the sixteenth and seventeenth centuries, the study of science and philosophy, and the almost exclusive study of classical literature in our grammar schools and universities, have all contributed in various ways to swell the Latin element in the English language during the last 400 years. The Latin words of this period are mainly taken from the Latin direct, and are



readily recognised by the little alteration that they have undergone, as compared with Latin words that have come to us through the French. In some instances the same word has come to us in both ways. In such cases we have almost invariably given the derivatives slightly different meanings. Comp.—

<i>Latin</i>	<i>English Derivative coming direct</i>	<i>English Derivative coming through French</i>
ratio	ratio and ration	reason
potio	potion	poison
lectio	lection	lesson
traditio	tradition	treason
securus	secure	sure
benedictio	benediction	benison
oratio	oration	orison
persequor	persecute	pursue
balsamum	balsam	balm
pœnitentia	penitence	penance
superficies	superficies	surface
legalis	legal	loyal

## CHANGES IN LATIN WORDS.

**284.** The most important specific changes which Latin words undergo in passing through French are the following.

**1. Loss of letters in the beginning of words (*Aphæresis*)—**

adamas	diamant	diamond
hemikrania (ἡμικρανία)	migraine	megrim = a pain affecting one side of the head
oryza	riz	rice

**2. Loss of letters in the body of words (*Syncope*).** The *accented* or *tonic* vowel, as it is called, in the Latin word always remains unchanged. The *unaccented* or *atonic* vowel, if short, whether occurring immediately before or after the tonic vowel, disappears. When two consonants occur together in the Latin word, the first usually disappears in the derivative, e.g. *captivus*, *chétif*; when a consonant occurs between two vowels, it usually disappears in the derivative, e.g. *crudelis*, *cruel*.

(a) *Syncope of vowels*—

computare	compter	count		positura	posture	posture
oraculum	oracle	oracle		tabula	table	table

*(b) Syncope of consonants—*

alligare	allier	ally	invidere	envier	envy
antiphona	antienne	anthem	mutare	muer	mew (to moult)
crudelis	cruel	cruel			
denegare	dénier	deny	obedire	obéir	obey
desiderare	désirer	desire	plicare	plier	ply
dotare	douer	dower	precari	prier	pray
duplicare	doubler	double	regalis	royal	royal
frigere	frire	fry	rotundus	rond	round
implicare	employer	employ	vivenda	viande	viand

3. Loss of the final syllable (*Apocope*)—

aim (æstimare)	inch (uncia)	rest (restare)
aunt (amita)	join (jungere)	round (rotundus)
beast (bestia)	joy (gaudium)	rule (regula)
blame (blasphemia)	lace (laqueus)	safe (salvus)
chafe (calefacere)	male (masculus)	scan (scandere)
chain (catena)	mix (miscere)	scent (sentire)
count (computare)	pain (pœna)	seal (sigillum)
cue (cauda)	paint (pingere)	sound (sonus)
cull (colligere)	pay (pacare)	space (spatium)
dame (domina)	plait (plectere)	spice (species)
dress (dirigere)	point (punctum)	spoil (spolium)
face (facies)	poor (pauper)	strain (stringere)
feign (fingere)	porch (porticus)	sue (sequor)
fig (ficus)	praise (pretiare)	sure (securus)
found (fundere)	preach (prædicare)	test (testis)
frail (fragilis)	price (pretium)	treat (tractare)
fry (frigere)	prove (probare)	veal (vitulus)
glaive (gladius)	quiet (quietus)	vice (vitium)
gout (gutta)	ray (radius)	view (videre)
heir (hæres)		

## 4. Change of vowels—

ā	ācer	aigre	eager	ě	lacërta	lézard	lizard
	grātum	gré	maugre		měrcan-	marchand	merchant
ǣ	mānus	main	main-tain		tem		
	mācer	maigre	meagre		fěrus	fier	fierce
	cāput	chef	chief	ī	diluvium	déluge	deluge
	sāl	sel	salt-cellar	ĩ	pĩrum	poire	pear
			(salière)		ĩntrare	entrer	enter
ē	rēgalis	royal	royal		ĩnsigne	enseigne	ensign
	vēna	veine	vein		crĩsta	crête	crest
	frēnum	frein	refrain		lingua	langie	language
	vēlum	voile	veil		bĩlancem	balance	balance
	prevalère	prévaloir	prevail		sĩlvaticus	sauvage	savage
	retinère	retenir	retain	ō	hōra	heure	hour

ō	prōbare	prouver	prove	gūber-	gouverner	govern
	cōrium	cuir	{ cuirass	nare		
			{ currier	gutta	goutte	gout
	cōpula	couple	couple	abund-	abonder	abound
	fōlium	feuille	foil	are		
	post	puis	pu-ny (puis	turris	tour	tower
			né)	musca	mousse	moss
ŭ	cūbare	couver	covey	æ cælum	ciel	ceiling

5. **Syllabic changes.**—*a.* The double consonant **ct** becomes **it** after a vowel—

conductum	conduit	conduit	fructus	fruit	fruit
factus	fait	feat	lactuca	laitue	lettuce
tractare	traiter	treat	biscoctus	biscuit	biscuit
punctum	point	point			

*b.* **Al** is often softened into **au**, and **el** into **eau**—

salvus	sauf	safe	galbinus	jaune	jaundice
saltus	saut	somersault	bellus	beau	beautiful

*c.* **Ol** and **ul** are often softened into **ou**—

pulverem	poudre	powder	culter	coudre	coulter
collocare	coucher	couch			

## 6. Change of consonants.

*Interchange of b, p, f, v (labials).*

capulum	câble	cable	ebur	ivoire	ivory
curvare	courber	curb	bos, bovis	bœuf	beef
deliberare	délivrer	deliver	ripa	rive	arrive
gubernare	gouverner	govern	paravere-	palefroi	palfrey
recipere	recevoir	receive	dus		
cooperire	couvrir	cover	caballus	cheval	chevalier
febris	fièvre	fever			
fiber	bièvre	beaver	ab ante	avant	{ van
sapor	saveur	savour			{ vaunt-
brevis	bref	brief			{ courier
pauper	pauvre	poor	probare	prouver	prove

*Interchange of p, b, and v, with g soft.*

This takes place when **b** is followed by *ia*, *io*, *ea*, or *eo*. The *i* was sounded like *j*, and ultimately passed into *g*.



pipionem	pigeon	pigeon	rabies	rage	rage
cambiare	changer	change	lumbus	longe	loin
abbreviare	abrégér	abridge	diluvium	déluge	deluge
cavea	cage	cage	salvia	sauge	sage

*Interchange of c hard with g.*

locare	loger	lodge	crassus	gros	gross
acer	aigre	eager	sugere	sucer	suck
		(sharp)	aquila	aigle	eagle
macer	maigre	meagre	cupelletum	gobelet	goblet

*Change of c into ch.*

cantare	chanter	chant	castus	chaste	chaste
carmen	charme	charm	camera	chambre	chamber
caput	chef	chief			

*Interchange of c soft, s, and t.*

racemus	raisin	raisin	gratia	grâce	grace
ratio	raison	reason	satio	saison	season
factio	façon	fashion	placere	plaisir	pleasure

*Interchange of d, soft g, and j.*

jungere	joindre	join	gaudere	jouir	enjoy
judex	juge	judge	gemellus	jumeau	{ gimmal
diurnalis	journal	journal			{ gimbals
stadium	étage	stage			

*Interchange of l, m, n, r (liquids).*

lazulus	azur	azure	scandalum	esclandre	slander
turtur	tourtre	turtle	cartula	chartre	charter
peregrinus	pélerin	pilgrim	capitulum	chapitre	chapter
cophinus	coffre	coffer	ordinem	ordre	order
mappa	nappe	napkin	pampinus	pampre	pamper
computare	conter	count (vb.)			

*Interchange of x, s, and z.*

exire	issu	issue	exagium	essai	essay
textus	tissu	tissue	duodecim	douze	dozen
oryza	riz	rice			

**7. Insertion of letters :**

At the beginning of a word (*Prosthesis*).

(i) *Vowels*.—The Gauls and other Keltic peoples appear to have had great difficulty in pronouncing initial *s* followed by *c*, *m*, *p*, or *t*, and to have been led, in consequence, to prefix an *e* to these combinations to render them easier of pronunciation.

status	état	estate
stabilire	établir	establish
specialis	O.F. especial	especial
scutum	écu (escu)	{ escutcheon (O.F. escasson); esquire (O.F. escuyer)
spondere	épouser	espouse
scala	escalade	escalade
spatula	espalier	espalier, epaulet

(2) *Consonants*.

altus	haut	hautboy, hauteur
ascia	hache	hatchet

*b. In the middle of the word (Epenthesis)*—

n laterna	lanterne	lantern
pictorem	peintre	painter
b numerare	nombrer	number
simulare	sembler	seem, re-seemble
assimulare (Low Lat. to bring together, from <i>simul</i> )	assembler	assemble
tremulare	trembler	tremble
humilis	humble	humble
camera	chambre	chamber
d cinerem	cendre	cinder
tenerem	tendre	tender
genus	genre	gender
pulverem	poudre	powder
ponere	poindre	com-pound
r perdricem	perdrix	partridge

*c. At the end of a word (Epithesis)*—

sine	sans	sans	certe	certes	certes
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Many of the Latin words introduced into the language in the sixteenth and seventeenth centuries, such as *mansuetude*, *eluctate*, *ludibundness*, *stultiloquy*, *sanguinolency*, &c., were subsequently rejected as either needless or awkward. Words are still constantly formed from Latin roots for literary and scientific purposes, but the tendency of modern writers is to employ, wherever it is possible, words of purely English origin.

## SPANISH AND PORTUGUESE ELEMENTS IN ENGLISH.

**285.** The vast dominions of Spain during the sixteenth century made its language very widely known. An examination of the words in the following list will show that they were introduced mainly from the Spanish settlements in the New World.

### Spanish.

alligator (el lagarto, *the lizard*)  
armada (armada, *an armed fleet*).

Fem. of armado, p.p. of armar, *to arm*). Armadillo (the little armed one) is a dim. from the same source

barricade (barrica, *a barrel*)

battledore (batador, *a flat piece of wood with a handle for beating wet linen in washing*)

bravado (bravada, *ostentation*)

cannibal (an eater of flesh. From the Cannibals or Caribs, the original inhabitants of the West Indies)

caparison (caparazon, the carcase of a fowl, *the cover of a saddle*)

caracole (caracol, *a turn of a horse*)

carbonado (to score a piece of meat for cooking. Ultimately from Lat. carbo, *a burning coal*)

castanet (castaña, *a chestnut*. From the noise made by chestnuts when roasting)

chocolate (Mexican chocolatl, so called from the cacao-tree)

cigar (cigarro; originally a kind of tobacco grown in Cuba)

cochineal (cochinilla, *a wood-louse*. 'When the Spaniards came to America they transferred the name to the animal producing the scarlet dye, which somewhat resembles a

wood-louse in shape.'—*Wedgwood*)

cork (corcho. Lat. cortex, *bark*).

creole (criar, *to create*)

desperado, one *despaired* of

dismay (desmayar, *to faint*)

duenna. (Ultimately from Lat. domina, *lady*)

El dorado (*the golden land*. A name given by the Spaniards to an imaginary city of *fabulous wealth* in the New World)

embargo (embargar, *to impede*)

embarrass (embarazar, *to hinder*)

filibuster (filibote, *a fast-sailing vessel*. A corruption of the English *fly-boat*)

fligree (filigrana. 'A kind of work in which the entire texture or *grain* of the material is made up of twisted gold or silver wire, from *filo*, wire, and *grano* = grain.'—*Wedgwood*)

flotilla (dim. of flota, *a fleet*)

grandee (grande, *great*)

grenade (granada, *pomegranate*. Lat. granum, *grain*). 'Grenadier' is from the same source

indigo (indico; literally *Indian*, most of the indigo of commerce coming from India)

jennet (ginete, *a nag*. Originally a horse-soldier. From 'Arab Zenáta, a tribe of Barbary celebrated for its cavalry.'—*Skeat*)

matador (the person who con-



tends with the bull in bull-fights. From *matar*, to slay)  
 mosquito (mosca, *fly*. Lat. musca)  
 mulatto (mulato, offspring of white and black parents. Cp. *mule*)  
 negro (Lat. niger, black)  
 octoroon  
 pamphlet (papelete, *a written newspaper*). Skeat favours the derivation from Lat. *Pam-pila*, a female historian of the first century, who wrote numerous epitomes  
 olio (ola, a dish of different

kinds of vegetables and meat.  
 Lat. olla, *a pot*)  
 peccadillo (dim. of pecado, *a sin*)  
 picaroon (picaro, *a knave*)  
 port (Oporto)  
 punctilio (Lat. punctum, *point*)  
 quadroon (Lat. quatuor, *four*).  
 The offspring of a white and a mulatto. Hence *quarter-blooded*  
 renegade = 'runagate' (Bible); an apostate  
 savannah (sabana, *a sheet*)  
 sherry (Xeres)  
 tornado (tornada, *a return*)  
 vanilla (vayna, *a knife-case*)

### Portuguese.

albatross (alcatraz, *a sea-fowl*)  
 ayah  
 caste (casta, *race*. This from casta, *pure*, with reference to purity of blood)  
 cobra  
 cocoa-nut. 'Called coco by the Portuguese in India on account of the monkey-like face at the base of the nut, from *coco* a bug-bear, an ugly mask to frighten children.'—*Wedgwood*.

commodore (commendadôr, *à commander*)  
 fetish (feitiço, *sorcery, charm*)  
 marmalade (marmelada, from marmelo, *a quince*)  
 moidore (moeda d'ouro, *money of gold*)  
 palanquin (palanque, *a pole*)  
 palaver (palavra, *a word*)  
 tank (tanque, *a tank, pool*. Lat. stagnum)  
 yam

## ITALIAN ELEMENT IN ENGLISH.

286. The introduction of Italian words in English is mainly to be referred to the following causes:—

a. The study of Italian literature, a literature which takes historical precedence of all the literatures of modern Europe. Italy had produced Dante, Petrarch, and Boccaccio long before any other European country could boast of any writer of distinction. From the time of Chaucer down to the time of Milton the literature of Italy exercised a powerful influence on that of England.

b. The study of Italian architecture and of the fine arts, as music, painting, and sculpture, in all of which Italy has long enjoyed the pre-eminence.

c. The importation of Italian manufactures.

- alarm (all' arme, *to arms*)  
 alert (all' erta, ultimately from erectus, *raised up*)  
 alto  
 ambassador (ultimately from Gothic andbahts, servant)  
 ambushade (bosco, *bush*)  
 bagatelle (bagatella, *a trifle*)  
 balcony (balco, *an out-jutting corner of a house*)  
 baldacchino. See § 291  
 ball (ballare, *to dance*)  
 ballad (ballare, *to dance*)  
 balloon (augmentative from balla, *ball*. Cp. saloon from sala)  
 balustrade (balaustro, *a small pillar*; so called from its resemblance to the flower of the wild pomegranate tree, *balausto*)  
 bandit (under a ban)  
 bankrupt (banco, *a money-changer's bench*; rotto, Lat. ruptus, *broken*. When a banker failed his bench at the public bourse was broken)  
 banquet (dim. of banco, *bench*)  
 biretta  
 bosky (see Ambuscade)  
 bravado  
 bravo  
 brigade (brigata, *a company*)  
 brigantino, brigand (briga, *strife*)  
 brocade = embroidered  
 broccoli (plur. of broccolo, *a sprout*)  
 bronze  
 buffoon (buffare, *to jest*)  
 burlesque (burlare, *to make a jest of*)  
 bust (busto, & *bust, stays, bod-dice*)  
 cadence (cadenza)  
 caitiff (cattivo, *captive*; hence *wretched*)  
 cameo  
 cannon (cannone, *a large pipe*. Lat. canna, *a reed*)  
 canteen (cantina, *wine-vault*)  
 canto (cantare, *to sing*)  
 caprice (capra, *goat*. 'A movement of the mind as unaccountable as the springs and bounds of a goat.'—*Trench.*)  
 captain (capitano, *head-man*. Lat. caput, *head*)  
 caricature (an overloaded representation of anything; caricare, *to load*)  
 carnival (carnovale. Mid. Lat. carnis levamen, *solace of the flesh*)  
 cartoon (cartone. Aug. of carta, *paper*)  
 cascade (cascata, from cascare, *to fall*)  
 casemate (casa, *house*; matto, *foolish*, 'dummy.' 'Hence the sense is dummy-chamber, or dark chamber.'—*Skeat*)  
 casino (casino, *summer-house*; dim. of casa, *house*)  
 catafalque  
 cavalcade (cavallo, *horse*)  
 charlatan (ciarlare, *to chatter*)  
 citadel (citadella. Dim. of citta, *city*)  
 colonnade  
 companion (compagno, originally *a messmate*. From Lat. panis, *bread*)  
 comrade (camerata. Properly *a bed fellow*. Lat. camera, *a chamber*)  
 concert (ultimately from Lat. consero, *to weave together*)  
 contralto  
 conversazione  
 cornice (Gk. korōnis, *wreath*. Lat. corona, *crown*)  
 corridor (correre, *to run*)  
 cupola (dim. of Low Lat. cupa, *cup*)  
 curvet (curvare, *to bow*)  
 dilettante (dilettare, *to delight*)  
 ditto (detto, *said, aforesaid*)  
 doge (doge, *captain*. Lat. dux)  
 domino (Lat. dominus. 'Originally a dress worn by a master.'—*Skeat*)

- extravaganza  
 fiasco  
 folio, port-folio (foglio, *a leaf of paper*)  
 fresco (a painting executed on wet or *fresh* plaster)  
 gabion (aug. of *gabbia*, cage. Lat. *cavea*)  
 gala, galloon, gallant (gala, *ornament*)  
 garnet (granato, *pomegranate*. The garnet is so called from the resemblance which it bears in colour to the pomegranate)  
 gazette (gazzetta, *chit-chat, gossip*)  
 generalissimo  
 gondola (dim. of *gonda*)  
 granite (granito, so called from the small grains of which it is composed)  
 grate (grata, *grate, gridiron*. Lat. *crates, hurdle*)  
 grotto (grotta, *a cave*)  
 guitar (Lat. *cithara*)  
 gulf (golfo. Gk. *kolpos, bosom*)  
 harlequin  
 imbroglio. Cp. Fr. *brouiller*  
 improvisatore (Lat. *improvisus*, not foreseen)  
 incognito (= unknown)  
 influenza  
 intaglio (tagliare, *to cut*)  
 inveigle (invogliare, *to make one willing*)  
 lagoon (lagone, *pool*. Lat. *lacus*)  
 lava (lavare, *to wash*)  
 lazaretto. See § 290  
 lute-string (a sort of silk; *lustino, a shining silk*. Lat. *lustrare, to shine*)  
 macaroni (macare, *to bruise, crush*)  
 Madonna = my Lady  
 madrigal, properly a pastoral song; (mandria, *fold, herd*)  
 malaria (mal' aria, *bad air*)  
 manifesto  
 martello, an alarm tower (martello. From Lat. *martulus, a little hammer*, by which the alarm-bell was struck)  
 masquerade  
 mezzotinto = half - tinted (Lat. *medius, middle*; *tinctus, painted*)  
 motett (dim. of *motto*)  
 motto (motto, *a word*)  
 moustache (mostazzo, *snout, face*)  
 niche (nicchio, *a recess for a statue*)  
 nuncio (Lat. *nuntius, messenger*)  
 palette (dim. of *pala, spade*)  
 pantaloons. See § 290  
 parapet, a wall breast-high (parare, *to ward*; *petto, breast*; Lat. *pectus*)  
 pedant. Qy. Gk. *paideuein, to instruct*  
 piano-forte  
 piazza (Lat. *platea, a broad street*)  
 pigeon (pigiore. From *pipiare, to peep*)  
 pistol. See § 291  
 policy (of insurance)  
 porcupine (porco spinoso, *the spiny pig*)  
 portico  
 proviso  
 quarto  
 regatta (a Venetian boat-race)  
 rocket (rochetto, *a bobbin to wind silk on*)  
 ruffian (ruffiano, *a swaggerer*)  
 scaramouch  
 serenade (evening-music. *Serenata, fair*. Used of the weather)  
 sketch (schizzare, *to squirt, sketch*)  
 soar (sorare, *to hover like a hawk*)  
 sonnet (sonare, *to sound*)  
 soprano, sovrano (*uppermost*. Lat. *supra*)  
 stanza (stare, *to stand*)  
 stiletto (a pocket-dagger; Lat. *stylus, a pointed instrument to write with*)  
 stucco



studio	of vermis, <i>a worm</i>
tenor	vermilion (vermiglio. <i>scarlet</i> ,
terrace (terrazza, <i>coarse earth, a walk</i> )	from the worm, Lat. vermis,
terra - cotta. Literally <i>baked - earth</i>	of the gall-nut from which the scarlet dye was obtained)
tirade	vertu (Lat. virtus, <i>manliness</i> )
torso (orig. <i>the stump of a cabbage</i> )	virtuoso
trombone (aug. of tromba, <i>trumpet</i> )	vista
umbrella	volcano (Lat. Vulcanus, <i>the god of fire</i> ).
vedette (vedere, <i>to see</i> )	zany. 'The name of John in some parts of Lombardy, but commonly taken for a silly John or foolish clown in a play.'— <i>Wedgwood</i> .
vermicelli. Literally <i>small worms</i> ; Lat. vermiculus, dim.	

## DUTCH ELEMENT IN ENGLISH.

287. The large commercial intercourse, and the close political relations, between England and Holland during the seventeenth century led to the introduction of many trading and nautical terms, the Dutch being during this period the carriers of Europe and extensive importers of colonial produce.

block. Cp. W. <i>ploc</i>	reef, vb. (Rieve, <i>a rake, comb</i> )	smuggle (schmug-geln).
boom (boom, <i>a tree, pole</i> . Cp. beam)	Schiedam	spoor
boor (boer, <i>peasant</i> )	schooner	stiver, a Dutch coin of the value of about a penny
bow-sprit. Spriet, <i>a piece of cleft wood</i>	skates (N. skaten, <i>narrow at the end</i> )	taffrail (tafereel, from tafel, <i>a table</i> )
hoy (huy, <i>a small vessel</i> )	skipper (schipper, <i>a sailor</i> )	wear (a ship)
lubber (lobbes, <i>a booby</i> )	sloop (sloepe, <i>a shallop, a light vessel</i> )	yacht (jaghten, <i>to chase</i> )
luff (loeven, <i>to keep close to the wind</i> )	smack	

## GERMAN.

288. From German we have derived very few words, the obvious reason being that its base is identical with the base of our own language. Moreover, Germany was late in the field of literature, art and science. We have imitated German originals in a few compound terms, such as folk-lore,

hand-book, stand-point, &c., but we are averse to those many-syllabled compounds in which Germans delight.

*cobalt* (kobalt. 'A nickname given by the miners, because it was poisonous and troublesome to them; it is merely another form of G. *kobold*, a demon, goblin.'—*Skeat*)

*feldspar* (G. feldspath = field-spar)

*hornblend* (blenden, *to dazzle*)

*landgrave* (landgraf. From land and graf, *count*. Cp. O.E. gerefa, governor, as in sheriff = shire-reeve, port-reeve. The fem. landgravine seems to have come through the Dutch, land-gravin. The Ger. form is land-gräfin)

*lansquenet* (landsknecht, *foot-soldier*)

*loafer* (laufen, *to run*; cp. gas-senlaufer, *a street-idler*)

*margrave* (markgraf. From mark, *a march, border*, and graf, *count*)

*meerschäum* (meer, *sea*; schäum, *foam*)

*morganatic* ('M.H.G. morgen-gabe, morning-gift, a term used to denote the present which, according to old usage, the husband used to make to his wife on the morning after the marriage-night.'—*Skeat*. Low Lat. *morganatica*)

*nickel* (nickel, said to be an abbreviation of kupfer-nickel, copper of *Nick* or *Nicholas*; 'a name given in derision because it was thought to be a base ore of copper.'—Mahn's *Webster*)

*plunder* ('Brought back from Germany about the beginning of our Civil War by the soldiers who had served under Gustavus Adolphus and his captains.'—*Trench*)

*quartz* (quarze or quere)

*zinc* (First called zinetum.)

## MISCELLANEOUS ELEMENTS IN ENGLISH.

**289. Arabic.** Most of the words from this source are connected with astronomy and the other branches of science, for which we are mainly indebted to the Moors of Spain.

admiral	attar	cipher	giraffe	monsoon	sirocco
alchemy	azimuth	civet	harem	mosque	sofa
alcohol	azure	coffee	hazard	mufti	sultan
alcove	bazaar	cotton	jar	nabob	syrup
alembic	caliph	crimson	koran	nadir	talisman
algebra	candy	damask	lemon	naphtha	tambourine
almanac	camphor	dragoman	lime	opium	tariff
amber	carat	elixir	lute	ottoman	vizier
arrack	caravan	emir	magazine	salaam	zenith
arsenal	carob-tree	fakir	mattress	sherbet	zero
artichoke	chemise	felucca	minaret	shrub	
assassin	chemistry	gazelle	mohair	simoom	

**Persian.**

bashaw	emerald	kaffir	paradise	sash	simoom
check	hookah	lac	pasha	scimitar	taffeta
checkmate	howdah	lilac	pawn &	sepo	tiffin (Ang-
chess	jackal	musk	rook(chess)	shawl	lo-Indian)
dervish	jasmine	orange	saraband	sherbet	turban

**Hindu.**

banian	cowrie	loot	palanquin	rupee	toddy
bungalow	curry	mulliga-	pariah	shampoo	
calico	dimity	tawny	punch	sugar	
chintz	durbar	muslin	pundit	suttee	
coolie	jungle	pagoda	rajah	thug	

**Chinese.**

bohea	hyson	junk	pekoe	soy
congou	joss-stick	nankeen	satin	tea

**Malay.**

amuck	caddy	gamboge	mango	rattan	upas
bamboo	caoutchouc	gong	orang-	rum	
bantam	cockatoo	gutta percha	outang	sago	

**Turkish.**

bey	chibouk	fez	kiosk	seraglio	yashmak
caftan	chouse	janizary	odalisque	tulip	yataghan

**Hebrew.**

abbey	cabal	hallelujah	leviathan	rabbi	seraph
abbot	cherub	hosanna	manna	Sabaoth	shibboleth
amen	ephod	Jehovah	Paschal	sabbath	
Behemoth	Gehenna	jubilee	Pharisee	Sadducees	

**Polynesian.**

boomerang	kangaroo	taboo	tattoo
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**American.**

buccaneer	hammock	lama	opossum	squaw	wigwam
calumet	hominy	mahogany	pampas	tobacco	
condor	jaguar	maize	pemmican	tomahawk	
guano	jalap	mocassin	potato	tomato	

**Russian.**

czar	drosky	knout	morse	ukase
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**Hungarian.** Hussar, uhlan.

**Tartar.** Caviare, steppe, mammoth.

**African Dialects.** Assegai, gorilla, kraal, zebra, canary.

## 290. Words derived from names of persons and things, real and fictitious.

*Amazon*, the name of a warlike nation of women in Scythia. From Gk. *a*, *without*; *mazos*, *breast*. They were said to cut off their right breast in order to use the bow with greater freedom.

*Ammonite*, a fossil shell, so called from its resemblance to the horns ascribed to Jupiter Ammon, who was represented as a man with ram's horns.

*Argosy*, from the ship *Argo*.

*Assassin*, a fanatical Syrian sect of the thirteenth century, who, under the influence of *haschisch*, an intoxicating drink made from hemp, assassinated many of the leading Crusaders.

*Atlas*, from the demi-god, who was said to bear the world on his shoulders, and whose figure is often represented on the covers of atlases.

*August* (the month), from Augustus Cæsar.

*Bacchanalian*, from Bacchus.

*Bluchers*, from Marshal Blücher.

*Boycott* (verb), from Captain Boycott, an Irish land agent, who was cut off by the Land League in 1880 from all communication with the people among whom he lived.

*Brougham*, from Lord Brougham.

*Buhl*, from Boule, a famous French worker in ebony.

*Burke* (verb), from Burke, a famous murderer.

*Camellia*, so called by Linnæus in honour of Kamel, a Moravian Jesuit, who wrote a history of the plants of the island of Luzon.

*Chauvinism*, from Chauvin, the chief character in Scribe's 'Soldat Laboureur,' who is possessed by a blind idolatry for Napoleon.

*Chimera*, from Chimæra, a fabulous monster, half goat, half lion.

*Cicerone*, from Cicero.

*Colt* (a revolving pistol), from the inventor.

*Cravat*, from the Croats or Crabats, from whom the fashion of wearing the cravat was derived.

*Dædal*, from Dædalus, a mythological personage famous for his skill and ingenuity.

*Daguerreotype*, from Daguerre, the inventor.

*Dahlia*, from Dahl, a Swede, who introduced the dahlia into Europe.

*Della Cruscan*, from the celebrated academy at Naples, called Della Crusca (= of the Sieve) because it undertook to purify the Italian language. Applied in England to a cluster of poetasters who lived towards the close of the last century, and were notorious for their bad taste and mutual admiration.

*Deringer* (a pistol), from the inventor.

*Dolomites*, called after Dolomieu, a French geologist.

*Doyly*, called from the maker.

*Draconian*, from Dracon, the Athenian legislator, who affixed the penalty of death to almost every crime.

*Dunce*, a disciple of Duns Scotus, a great schoolman, who died A.D. 1308. The name was used opprobriously by the Thomists, the disciples of Thomas Aquinas, who were the great opponents of the Scotists.

*Epieure*, from Epicurus, a Greek philosopher who taught that pleasure was the highest good.

*Euphuistie* (Gk. euphuēs, of good figure), from 'Euphues, or the Anatomy of Wit,' and 'Euphues and his England,' two books written by Lyly, a wit of the reign of Queen Elizabeth. They were characterised by great affectation and pedantry.

*Faun*, *fauna*, from Faunus, a rural deity.

*Filbert*, called after St. Philibert, a Burgundian saint, whose anniversary, August 22 (old style), falls just in the nutting season.—*Skeat*.

*Flora*, from Flora, the goddess of flowers.

*Fribble*, from a feeble-minded character so called in Garrick's farce, 'Miss in her Teens.' The verb is of earlier date.

*Fuchsia*, from Fuchs, a German botanist.

*Galvanism*, from Galvani, an Italian.

*Garibaldi*, a red shirt, called after the great Italian patriot.

*Gladstone*, a bag, called from the statesman of that name.

*Gordian*, from Gordius, the Phrygian king, that tied the knot which Alexander the Great cut through.

*Gorgonise*, possessing the power of Medusa, one of the Gorgons, who turned into stone any one she looked at.

*Grimalkin*, from gray Malkin. Malkin is a dim. of Moll (Mary).

*Grog*, so called after Admiral Vernon, who wore *grogram* breeches, and was familiarly called 'Old Grog.' About 1745 he ordered his sailors to dilute their rum with water.—*Skeat*.

*Guillotine*, from the name of the inventor, Dr. Guillotin.

*Hansom*, from the inventor.

*Hector* (verb), from Hector, the bravest of the Trojan chiefs. 'There is a certain amount of big talk about him.'—*Trench*.

*Herculean*, from Hercules.

*Hermetie*, from Hermes.

*Hippocras*, a wine said to be mixed according to the directions of Hippocrates.

*Jacobin*, so called from the hall of the Jacobin Friars where the Jacobins used to meet.

*Jacobite*, an adherent of James II. (Jacobus).

*January*, from the god Janus, who presided over the beginning of everything.

*Jeremiad*, a tale of woe; from Jeremiah, the author of the 'Lamentations.'

*Jesuit*, one of the Order of Jesus.

*Jovial*, born under the influence of Jupiter or Jove, 'the joyfullest star, and of the happiest augury of all.'—*Trench*.

*July*, from *Julius* Cæsar, after whom the month was called.

*June*, from Junius, the name of a Roman clan.

*Kit-Kat*. 'A portrait of about 28 by 36 in. in size is thus called, because it was the size adopted by Sir Godfrey Kneller (died 1723) for painting portraits of the Kit-Kat Club.'—*Skeat*. The club was so called from dining at the house of Christopher Kat, a pastry-cook.

*Knickerbockers*, from Diedrich Knickerbocker, the imaginary author of Washington Irving's 'History of New York.'

*Lazaretto* and *lazar-house*, from Lazarus.

*Lynch*, from an American of the name, who was famous for taking the law into his own hands.

*Macadamize*, from Macadam, who first proposed the mode of paving roads which goes by his name.

*Mackintosh*, from the inventor.

*Magnolia*, from Magnol, a French botanist.

*March*, the month of Mars, the god of war.

*Mariolatry*, the worship of the Virgin Mary (Gk. *latreia* = service). *Marigold* comes from *Mary* and *gold*.

*Martial*, born under the influence of Mars, the god of war.

*Martin*, a nickname of a bird of the swallow kind. See *Parrot*.

*Martinet*, a severe disciplinarian, called after an officer of that name who organized the French infantry under Louis XIV.

*Maudlin*, from Magdalene, who is generally represented in pictures with tearful eyes.

*Mausoleum*, from the famous monument erected in memory of Mausolus, king of Caria.

*May*, the month of Maia, 'the increaser.' Root, *mag-*.

*Mentor*, from Mentor, the instructor of Telemachus.

*Mercurial*, born under the influence of Mercury.

*Merry Andrew*, a name given originally to Andrew Borde (1500-1549), an itinerant physician.

*Mesmerism*, from Mesmer, a German physician of the last century.

*Morris* and *morris-dance*, from Spanish Moro, a Moor.

*Negus*, from Colonel Negus, who first mixed the beverage called after him.

*Nicotine*, from Nicot, 'who first introduced the tobacco-plant to the notice of Europe.'—*Trench*.

*Orrery*, from Lord Orrery, for whom the first orrery was constructed.

*Pæan*=the healing, a name given to Apollo. Subsequently transferred to a song dedicated to Apollo, then to the war-song sung before battle. *Peony* is from the same source.

*Palladium*, from Gk. *Palladion*, the famous statue of Pallas, on which the safety of Troy was believed to depend.



*Pandar*, from Pandarus.

*Panic*, from Pan, the god of flocks and shepherds. He was fabled to appear suddenly to travellers, to their great terror. Hence any sudden fright was ascribed to Pan, and called a Panic fear.

*Parrot*, *Parakeet* (Fr. perroquet), from Perrot, the diminutive of Pierre, Peter, 'from the habit of giving men's names to animals with which we are specially familiar, as Magpie (for Margery-pie, Fr. Margot), Jackdaw, Jack-ass, Robin-redbreast, Cuddy (for Cuthbert) for the donkey and hedge-sparrow. When parrot passed into English, it was not recognised as a proper name, and was again humanized by the addition of the familiar Poll; Poll-parrot.'—*Wedgwood*.

*Pasquinade*, from Pasquin, a Roman cobbler of the fifteenth century, famous for his sarcastic speeches. After his death his name was transferred to a torso which was dug up near his shop. Epigrams and satirical verses on public characters are still attached to this torso, and are hence called pasquils or pasquinades.

*Petrel*, a dim. of Peter, the allusion being to the apostle's walking on the water.

*Phacton*, from Phaethon.

*Philippic*, from the discourses delivered by Demosthenes against Philip of Macedon.

*Pickwick*, a cigar, from a character of Dickens. Abusive words are said to be used in a 'Pickwickian' sense, when they are not intended to convey their literal meaning. See *Pickwick*, ch. I.

*Pinchbeck*, called after the inventor, Christopher Pinchbeck, in the eighteenth century.

*Plutonic*, igneous, from Pluto, the god of the infernal world.

*Protean*, from Proteus, who was said to constantly assume some new shape whenever any one wished to catch hold of him to learn from him the secrets of futurity.

*Punch* is a corruption of Punchinello, which is itself a corruption of Pulcinello, the name of a droll character in Neapolitan comedy. The beverage called Punch is named from Hindi *panch*, five, the reference being to the five ingredients: viz. brandy or whiskey, water, lemon-juice, spice, and sugar.

*Quassia*, from a negro sorcerer of Surinam of this name, who discovered the properties of quassia. Quassy is a common negro name.

*Quixotic*, from Don Quixote.

*Rodomontade*, from Rodomont, a famous Moorish hero in Boiardo's 'Orlando Inamorato' and Ariosto's 'Orlando Furioso.' He is represented as performing incredible prodigies of valour.

*Samphire*, 'Herbe de Saint Pierre' (St. Peter).

*Saracen*, Saracen's silk.

*Saturnine*, born under the influence of the god Saturn. Hence stern, severe.

*Silhouette*, a portrait cut out in black paper, from M. de Silhouette, a French minister, who made himself very unpopular by cutting down needless expenses.

*Simony*, from Simon Magus.

*Spencer*, from Earl Spencer.

*Stentorian*, from Stentor, whom Homer describes as shouting as loud as fifty other men.

*Syringa*, a shrub, from the stems of which pipe-stems are made  
From *Syrinx*, a nymph who was changed into a reed.

*Talbotype*, from Talbot, the inventor.

*Tantalize*, from Tantalus, who was fabled to be condemned to suffer eternal thirst, and at the same time to be placed in the midst of water, which receded from him whenever he tried to drink of it.

*Tandry*, from St. Etheldreda. Comp. Tooley from St. Olave, Trowel from St. Rule, Tanton from St. Anton, Torrey from St. Oragh, Toll from St. Aldate, &c. (See Stanley's 'Canterbury Cathedral,' note p. 236.) The name *tandry* is said to have been first applied to the cheap finery sold at St. Audry's Fair. Another explanation is given by Wedgwood. St. Audry died of a swelling in her throat, which she considered as a judgment upon her for having been vain of her necklace in her youth. Hence the name came to be applied to a necklace.

*Thrasonical*, from Thraso, a swaggerer in one of Terence's plays.

*Tontine*, from its inventor, Tonti, an Italian.

*Valentine*, from St. Valentine.

*Vernicle*, from St. Veronica, who, according to the legend, gave a napkin to the Saviour to wipe His face when He was on the way to Calvary, and received it back with the imprint of His face on it.

*Volcano* and *Vulcanite*, from Vulcanus, the god of fire.

*Voltaic*, from Volta, an Italian.

*Wellingtons*, from the Duke of Wellington.

## 291. Words derived from names of places, real and imaginary.

*Academy*, from Academia, the gymnasium where Plato taught.

*Agate*, from Achates, a river of Sicily

*Arabesque*, Arabian-like in design.

*Arras*, from Arras.

*Artesian*, from Artois, where the wells so called were first used. *In*

*Attic*, from Gk. Attikos, Athenian. The Athenian edifices were believed to have been built with a low top story.

*Baldacchino*, from Baldacco, the medieval form of Babylon.

*Bantam*, from Bantam in Java.

*Bayonet*, from Bayonne.

*Bedlam*, from Bethlehem.

*Bergamot*, from Bergamo, in Lombardy.

*Bezant*, a coin, from Byzantium.

*Bilbo*, a rapier, and *Bilboes*, bars of iron used on board of ships to fasten the feet of prisoners; from Bilbao in Spain.

*Bohemian*, leading a wild sort of gypsy life. In France the gypsies are called Bohémiens.

*Brobdingnagian*, from Brobdingnag, an imaginary country, peopled by a gigantic race, in 'Gulliver's Travels.'

*Buncombe*, from Buncombe, in North Carolina. The phrase 'speaking for Buncombe' originated in the course of a debate in Congress on the Missouri question. The House was anxious to come to a vote, but a member insisted on speaking, on the ground that he was bound 'to make a speech for Buncombe.'

*Calico*, from Calicut.

*Cambric*, from Cambray.

*Canary* (both bird and wine), from the Canary Islands.

*Candy-tuft*, from the Island of Candy.

*Canter*, the pace ascribed to the Canterbury pilgrims.

*Carronade*, a short piece of ordnance. From Carron in Scotland, where it was first made.

*Caryatides*, from the women of Caryæ, in Laconia.

*Cashmere*, *cassimere*, *kersey*, *kerseymere*, from Cashmere.

*Chalcedony*, from Chalcedon.

*Cherry*, from Cerasos, in Pontus.

*China*, from the country.

*Copper* and *cypress* (the tree), from Cyprus.

*Cordwainer*, from Cordova, once famous for its leather.

*Currants*, from Corinth.

*Damson*, *Dame's Violet* (*viola damascena*), and *damascene*, from Damascus.

*Delf*, from Delft in Holland.

*Diaper*, from Ypres in the Netherlands.

*Dittany*, Gk. *diktamnos*, so called from Mount Dicte, in Crete, where it grew abundantly.

*Dollar*, from G. *thaler*, 'an abbreviation of Joachimsthaler, a coin so called because first coined from silver obtained from mines in Joachimsthal (i.e. Joachim's dale), in Bohemia, about A.D. 1518.'—*Skeat*.

*Elysian*, from Elysium, described by Homer as a happy land whither favoured heroes pass without dying.

*Ermine*, 'the spoil of the Armenian rat.'—*Trench*.

*Faience*, from Faenza in Italy.

*Florin*, a coin of Florence. 'Florins were coined by Edward III. in 1337, and named after the coins of Florence.'—*Skeat*.

*Fustian*, 'from Fostal, a suburb of Cairo.'—*Trench*.

*Galloway*, a small species of horse, first bred in Galloway.

*Gamboge*, from Cambodia.

*Gasconade*, boasting, a vice to which the Gascons are said to have been much addicted.

*Gingham*, from Guingamp, in Brittany, where it is made.

*Guernsey*, after the island so called.

*Guinea*, 'originally coined (in 1663) of gold brought from the Guinea coast.'—*Trench*.

*Gypsy*, a corruption of Egyptian. The gypsies, who are really of Indian origin, were supposed to come from Egypt.

*Hessians*, boots so called because worn by the Hessian soldiers.



*Hock*, from Hochheim in Germany, whence the wine comes.

*Hollyhock*, from M.E. *holi*, holy, and *hoc*, a mallow. 'The hollyhock was doubtless so called from being brought from the Holy Land, where it is indigenous.'—*Wedgwood*.

*Indigo*, from India.

*Italics*, so called from having been invented by Aldo Manuzio, an Italian (A.D. 1447–1515). Originally called *Aldines*.

*Jalap*, from Jalapa or Xalapa, in Mexico.

*Jane*, from Genoa.

*Japan*, from the country.

*Jersey*, from the island so called. 'Jersey' was the name formerly given to the finest wool.

*Jet* (Lat. *gagates*), from the Gages, a river in Lycia where jet is found.

*Laconic*, short and pithy, like the speech of the Laconians

*Landau*, from Landau in Bavaria.

*Liliputian*, from Liliput, a country peopled by a very small race, in 'Gulliver's Travels.'

*Lockram*, a sort of unbleached linen made at Loc-renan, in Brittany.

*Lumber*. 'The lumber-room was originally the Lombard-room, or room where the Lombard banker and broker stowed away his pledges.'—*Trench*.

*Meander*, from the River Mæander, in Asia Minor.

*Magnesia* and *magnet*, from Magnesia, in Thessaly.

*Majolica*, from Majorca.

*Malmsey* and *Malvoisie*, from Malvasia, in the Morea.

*Mantua*, a lady's gown, from Mantua in Italy. The It. for gown is *manto*. This may have been corrupted into *mantua*, from an impression that the *manto* derived its name from Mantua.

*Milliner*, a dealer in wares from Milan. The word originally denoted a dealer in all sorts of Milan goods.

*Morocco*, *Morris*, and *morel*, from Morocco, in North Africa.

*Muslin*, from Mosul.

*Nankeen*, from Nankin, in China.

*Palace* and *Palatine*, from Mons Palatinus in Rome, on which stood the Palatium or residence of the emperors. The hill was called from Pales, a pastoral goddess.

*Paramatta*, a fabric named from Paramatta in New South Wales.

*Parchment*, from Pergamum, where it was first made.

*Peach*, from Persia. Lat. *persicus*, a peach-tree.

*Pheasant*, from the Phasis, a river of Colchis.

*Pistol*, from Pistoja (Pistola), near Florence. The Spanish crowns were jocularly called *pistoles* from their reduction in size.

*Port*, from Oporto.

*Quince* (Fr. *cognasse*, It. *cotogno*), from Cydon, a town of Crete.

*Rhubarb* (Rha barbarum), from the Rha or Volga, from the banks of which it was first obtained.

*Sardonic*, 'from a herb growing in Sardinia, which, if eaten, caused great laughing, but ended in death.'—*Wedgwood*.

*Savoy*, from the country so called.

*Shalloon*, from Chalons.

*Shallot*. Lat. *allium ascalonicum*. Fr. *eschalotte*, from Ascalon.

*Sherry*, from Xeres.

*Solecism*, from Solœ, a city in Cilicia, the people of which spoke a very bad Greek.

*Spaniel*, from Spain.

*Stoic*, from Stoa Pœcile, a portico at Athens, where Zeno, the philosopher, the founder of the Stoic school, taught.

*Svede*, a Swedish turnip.

*Tarantula*, from Tarentum: a species of spider, whose bite was believed to be incurable except by ceaseless dancing.

*Tobacco* is said to derive its name from Tabaco, a province of Yucatan. But this is doubtful. 'Las Casas says that in the first voyage of Columbus the Spaniards saw in Cuba many persons smoking dry herbs or leaves in tubes called *tabacos*.'—*Webster*.

*Utopian*, from Utopia, the name given by Sir Thomas More to an imaginary island enjoying the most perfect system of laws.

*Worsted*, from a village of the same name near Norwich.

## ONOMATOPOETIC<sup>1</sup> OR IMITATIVE WORDS.

292. Without entering into the question of the extent to which words may be referred to a mimetic origin, there can be no doubt that large numbers of words, particularly the names of animals and of sounds, are to be ascribed to this source. Wedgwood says: 'We still for the most part recognise the imitative intent of such words as the clucking of hens, cackling or gagging of geese, gobbling of a turkey-cock, quacking of ducks or frogs, cawking or quawking of rooks, croaking of frogs or ravens, cooing or crooing of doves, hooting of owls, bumping [booming] of bitterns, chirping of sparrows or crickets, twittering of swallows, chattering of pies or monkeys, neighing or whinnying of horses, purring or mewing of cats, yelping, howling, barking, snarling of dogs, grunting or squealing of hogs, bellowing of bulls, lowing of oxen, bleating of sheep, baaing or maaing of lambs.'—*Pref. to Dict.* He gives the following list of words denoting sounds—

'Bump, thump, plump, thwack, whack, smack, crack, clack, clap, flap, flop, pop, snap, rap, tap, pat, clash, crash, smash, swash, splash,

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<sup>1</sup> From Gk. *onoma*, a name, and *poiein*, to make.

lash, dash, craunch, crunch, douse, souse, whizz, fizz, hiss, whirr, hum, boom, whine, din, ring, bang, twang, clang, clank, clink, chink, jingle, tingle, tinkle, creak, squeak, squeal, squall, rattle, clatter, chatter, patter, mutter, murmur, gargle, gurgle, guggle, sputter, splutter, paddle, dabble, bubble, blubber, rumble.'

To these might be added *thud*, *ping* (the sound of a rifle-bullet passing through the air), and many others. Our poets use words of this class with admirable effect—

I heard the ripple *washing* in the reeds,  
And the wild water *lapping* on the crag.  
*Tennyson (Morte d'Arthur).*

The lime--a summer home of *murmurous* wings.  
*Id. (Gardener's Daughter).*

The ice was here, the ice was there,  
The ice was all around :  
It *cracked* and *growled*, and *roared* and *howled*,  
Like noises in a swoond.—*Coleridge (Ancient Mariner).*

A sailor's wife had chestnuts in her lap,  
And *mounched*, and *mounched*, and *mounched*.  
*Shakspeare (Macbeth).*

Examine Southey's *How the Water comes down at Lodore*.

### 293. Reduplicated Words—

click-clack. Of imitative origin  
ding-dong. Of imitative origin  
dingle-dangle. Dan. dangle, to  
*dangle*

gew-gaw. O.E. give-gove, from  
*gifan*, to give. Jamieson says  
that in N. Britain a *Jew's harp*  
is called a *gew-gaw*

helter-skelter

higgledy-piggledy

hob-nob, hab-nab, from *habban*,  
to have, and *nabban*, to have  
not. Cp. nill = will not, nis =  
is not, &c. 'Hob-nob is his  
word; give't or take't'  
(*Twelfth Night*, iii. 4)

hocus-pocus. Dog-Latin used by  
jugglers. The derivation usu-  
ally assigned, from 'Hoc est  
corpus,' is groundless

hodge-podge, a corruption of  
*hotch-pot*. Fr. *hoche-pot*, Du.

hutspot; 'hodge-podge, beef  
or mutton cut into small  
pieces' (*Sencl*, quoted by  
Skeat). O.D. hutsen, to shake

hugger-mugger, secretly and  
hurriedly. 'Clandestinare, to  
hide or conceal by stealth, or  
in hugger-mugger.'—*Florio*

hum-drum. Of imitative origin  
hurly-burly. Fr. *hurler*, to howl.

Corrupted into *hullabaloo*

minge-mangle

namby-pamby

nick-nack, or knick-knack.  
Knack was used formerly in the  
sense of trifle, toy.

pell-mell. O.F. *pesle-mesle*, con-  
fusedly. Fr. *mesler* (*mêler*),  
to mix

riff-raff. O.E. *rif* and *raf*. To  
*raff* formerly meant to scrape  
or rake together. Hence riff-



raff = refuse, scum. See Wedg-	slip-slop
wood	tag-rag
see-saw	tittle-tattle
shilly-shally. Qy. Shill-I, Shall-	topsy-turvy
l?	zig-zag
skimble-skamble	

## PERIODS OF THE ENGLISH LANGUAGE.

**294.** A language lives, grows, and decays, just as a nation or individual does. The life of the English language has been divided in a variety of ways; but, for all practical purposes, it is sufficient to recognise three leading divisions—

**1. Old English** (A.D. 450–1066), sometimes called Anglo-Saxon. The distinguishing features of the language during this period were the following—

*a.* The language was unmixed, i.e. it contained no foreign elements.

*b.* It was highly inflexional. **Nouns, Pronouns, and Adjectives** had five cases; the gender of nouns was indicated by the termination; the personal pronouns had dual forms; **Adjectives** had a *definite* declension used when the adjective was preceded by a demonstrative adjective, by a possessive pronoun, or by a genitive case, and an *indefinite* form used in all other constructions; in both declensions they had distinct forms for gender; **Verbs** had a greater variety of forms than at present to mark differences of person and mood, but had no proper future tense; the gerundial infinitive was distinguished from the simple infinitive not only by 'to' before it, but by the termination *-ne*; the **Participles** agreed with nouns in gender, number, and case, the passive participle agreeing with the direct object after 'have;' the imperfect participle ended in *-ende*; many of the perfect participles took the prefix *ge-*.

*c.* The **Syntax** differed from modern English in many important respects. Some verbs governed the accusative, some the dative; oblique cases were used, often without any verbs or prepositions to govern them, to express certain shades of meaning; large numbers of adjectives governed cases; prepositions governed a variety of cases; the com-

pleter apparatus of inflexions allowed of a wider variety in the order of words; in some cases there was a fixed order different from ours; thus the negative *ne* always stands before its verb.

2. **Middle English** (1066–1480) which may be subdivided into

Early Middle English (1066–1250),

Late Middle English (1250–1480).

**Early Middle English.**—Even before the Conquest English gave clear signs of losing its elaborate system of inflexions, but after 1066 the phonetic decay proceeded with great rapidity. The language ceased to be used by the educated classes, and was only to a slight extent used for literary purposes. The Normans who learned it were probably indifferent to nice grammatical distinctions, and would naturally give a preference for those forms and laws of the language which most nearly corresponded to their own.

The chief differences between Old English and Early Middle English are the following : (1) the substitution of *-e* for the other vowel endings, *-a*, *-o*, and *-u*; (2) the definite articles *the*, *theo*, *thæt*, take the place of *se*, *seô*, *thæt*; (3) the dative plural in *um* disappears; (4) adjectives begin to lose their distinctive case- and gender-endings; (5) the gerundial infinitive occasionally loses its final *-ne*, and the simple infinitive its final *-n*; (6) the imperfect participle ends in *-inde*; (7) auxiliaries are more widely used.

Dr. Morris has pointed out that in the Midland dialects still greater changes had taken place; *-es* is now the ordinary sign both of the nom. plural and of the gen. singular and plural; the passive participles have dropped the prefix; the plural of the present indicative ends in *-en* instead of *-th*; *aren* (are) has taken the place of *beoth*.

**Late Middle English.**—(1) Most of the remaining inflexions of nouns and adjectives are confounded, and eventually disappear; (2) the genitive in *-es* gains ground; (3) dual pronouns disappear; (4) a final *e* is used to mark the plural of adjectives; (5) the termination of the gerundial infinitive is often reduced still further to *-e*; (6) the imperfect participle in *-ing* appears; (7) many strong verbs are

converted into weak ones ; (8) the imperative plural ends in *-eth* ; (9) final *e* is still used to distinguish adverbs from cognate adjectives.

### 295. 3. Modern English (1480 to present time).

Since the invention of printing the language has not undergone any considerable changes in its grammar, but it has been greatly enriched in its vocabulary. During the sixteenth and seventeenth centuries the syntax was in a very unsettled condition. It may be considered to have been fixed by the middle of the last century. With an increased knowledge of Early English, there has been a noticeable tendency to revive old words.

## EARLY ENGLISH DIALECTS.

296. Dr. Morris, who has made a special study of the subject, says that in the fourteenth century there were three leading English dialects—

1. **The Southern**, spoken south of the Thames.
2. **The Midland**, spoken between the Thames and the Humber.
3. **The Northern**, spoken between the Humber and the Firth of Forth.

They may be distinguished by the forms of the plural of the present indicative ; in the Southern this part of the verb ended in *-eth*, in the Midland in *-en* ; in the Northern in *-es*.

## WORDS CURIOUSLY CORRUPTED IN SPELLING.

297. Many words owe their present form to false theories with regard to their derivation ; others to endeavours made to give them a familiar or native look ; others to economy of effort in pronunciation and in representation.

*adder*, O.E. *nadder*. Cp. *um-pire* from *numpire* (*non-par*), *orange* for *norange* (Per. *náranj*), *ouch* for *nouch* (O.F. *nouche*, a buckle), *apron* for *napron*. The dropping of the

*n* is probably owing to the prefixing of *an* and *mine*  
*andiron*, O.F. *andier*, a fire dog.  
 No connexion with *iron*  
*artichoke*, from It. *articiocco*,  
 Sp. *alcachofa*, Ar. *ardîschaukî*,



- earth-thorn. Introduced into Europe by the Moors  
*azure*, Low Lat. *lazar*. 'The initial *l* seems to have been mistaken for the definite article, as if the word were *l'azur*; we see the opposite change in *lierre*, ivy, a corruption of *l'hierre* from the Lat. *hedera*, ivy' (Skeat). Cp. *lapis lazuli*. Arabic, *lājward*, *lapis lazuli*  
*baldmoney* or *bawdmoney*, a plant formerly called *valde bona* (very good)  
*belfry*, M.E. *berfray*, O.F. *berfroit*, M.H.G. *bercfrit*, watch-tower. With 'berc' cp. O.E. *beorgan*, to protect. No connexion with 'bell'  
*brimstone* = burn-stone, from *brennen*, to burn. Cp. *brindled*  
*bustard*, O.F. *oustarde*, Lat. *avis tarda*, slow bird.  
*butcher*, O.F. *bocher*, a slaughterer of goats. See *Wedgwood*. From O.F. *boc*, a goat; not from *bouche*, mouth  
*butler* = bottler  
*buxom*, O.E. *bocsam*, pliable  
*caltrop*, from Lat. *calx*, *heel*, and M.L. *trappa*, a snare. A name first given to the cal'rop used to impede cavalry, and then to the prickly heads of the plant *caltrop*  
*carfax*, a place where four ways meet. O.F. *carrefourqs*. Lat. *quatuor*, four; *furca*, a fork  
*carouse*, Ger. *gar aus*, right out. Used of drinking a bumper. Carousal appears to be from a different source. It. *garosello*, a festival, tournament. Cp. Fr. *carrousel*, a tilting match  
*cartridge*, Fr. *cartouche*  
*caterpillar* = hairy-cat. O.F. *chate*, she-cat; *pelouse*, from Lat. *pilosus*, hairy. Cp. *woolly-bear*  
*causey* and *causeway*, from Fr. *chaussée*, Low Lat. *calceata via*, Lat. *calx*, lime  
*celandine*, swallow-wort. Gk. *chelidonium*, from *chelidōn*, a swallow  
*chance-medley*, Fr. *chaude mêlée* = hot fray. *Chaud*, warm; *mêler*, to mix. No connexion with *chance*  
*cheat*, from *escheat*  
*clove*, Lat. *clavus*, nail. From its resemblance to a nail  
*constable*, from *comes stabuli*, count of the stable  
*coster-monger*. Costard-monger (= apple-seller)  
*counterpane*, Low Lat. *culcita puncta*. Lat. *culcitra*, quilt; *puncta*, pricked, stitched. No connection with *counter* or *pane*  
*cray-fish*, *crawfish*, from O.F. *escrivisse*. Cp. Ger. *Krebs*, a crayfish, crab. No connexion with *fish*  
*curmudgeon* = corn-mudgin = corn-hoarding. 'Mutching' is still used in the west of England in the sense of to hide, to play truant  
*currants*, from Corinth  
*cuttle-axe*, from *cutlass*. Fr. *couteelas*. No connexion with *axe*  
*cushion*, Fr. *coussin*  
*custard*, orig. *crustade*  
*cuttle-fish*, O.E. *cudele*  
*daffodil*, *daffadownilly*, Gk. *asphodelos*  
*demi-john*, corruption of *dama-gan*, the name given in Egypt and the Levant to a large glass bottle  
*dirge*, from *dirige* (= direct), the first word in the antiphon, Ps. v. 8, sung in the office for the dead  
*dropsy*, Lat. *hydrops*, from Gk. *hydor*, water  
*easel*, from Du. *ezel*, a little ass

or Ger. *escl*. Cp. clothes-horse  
and Fr. *chevalet*, an casel  
*elecampane*, Lat. *enula cam-*  
*pana*  
*ember-days*, O.E. *ymb-rene*.  
That from *ymb*, about; *rene*,  
circuit. Not from *quatuor*  
*tempora*  
*frontispiece*, Low Lat. *fronti-*  
*spicium*, from *specio*, I see.  
No connexion with *piece*  
*fumitory*, Lat. *fumus terræ*,  
earth-smoke, from the belief  
that it was produced from  
vapours rising from the earth  
*furbelow*, Fr. *falbala*, a flounce.  
No connexion with *fur* or *below*  
*gilly-flower*, O.F. *giroflée*, Lat.  
*earyophyllum*, Gk. *karyophyl-*  
*lon*, *nut-leaf*. No connexion  
with *flower*  
*ginger*, Lat. *zingiber*, Gk. *zig-*  
*giberis*  
*grocer*, O.F. *grossier*, a whole-  
sale dealer, a dealer *en gros*  
*gudgeon*, Lat. *gobius*, Fr. *goujon*  
as though from *gobio*  
*hamper*, Low Lat. *hanaperium*,  
a large vessel for keeping  
cups in. Low Lat. *hanapus*,  
a drinking cup  
*hatchment*, corruption of *achieve-*  
*ment*  
*hore-hound*, M.E. *hore-hune*, O.E.  
*hune* = *hore-hound*. No con-  
nexion with *hound*  
*humble-pie*, from *umbles*, the  
entrails of a deer  
*hussif*, a roll of flannel, with a  
pin-cushion attached. Icel.  
*húsi*, a case  
*hussy* = housewife  
*iciele* = ice-gicel. The termina-  
tion is not to be confounded  
with the dim. ending -icle.  
*Gieel* itself = a small piece of  
ice, and is therefore redundant  
*jerked-beef*. A corruption of  
*charqui*, the South American  
name for it

*Jerusalem artichoke*, It. *girasole*,  
sunflower; Lat. *gyrus* (Gk.  
gyros), a circle, *sol*, sun. The  
artichoke is a kind of sun-  
flower. No connexion with  
*Jerusalem*  
*Job's tears*, a corruption of  
Juno's tears (Gk. *Heras da-*  
*kruon*)  
*lanthorn*, Lat. *lanterna*. No  
connexion with *horn*  
*liquorice*, Gk. *glykyrrhiza* =  
sweet root. From *glykys*,  
sweet; *rhiza*, root  
*luke-warm*, O.E. *wlæc*, tepid  
*mandrake*, Gk. *mandragoras*  
*nonec*, in 'for the nonce' = for  
the once, for the one occasion.  
M.E. *for then ones*. The *n*  
belongs to the article, and  
represents the *m* of the dat.  
of the article, viz. *tham*. Cp.  
newt from an ewt; nuncle,  
from mine uncle; nickname  
for eke-name; nugget or nin-  
got for ingot  
*nunchcon*, M.E. *none schenche*,  
noon-drink. *None* = noon,  
from Lat. *nona*, the ninth  
hour. *Schenchen*, to pour out.  
Luncheon is a variant.  
*nutmeg* = musk-nut, M.E. *note-*  
*muge*, O.F. *muge*, musk, Lat.  
*muscus*  
*ostrich*, Lat. *avis struthio* =  
ostrich bird; Gk. *strouthiōn*,  
ostrich  
*pax-wax*, a sinew in the neck.  
Called also *fix-fax*, *pary-*  
*waxy*, *paek-wax*, *fax-wax*.  
From O.E. *fax-wax* = hair-  
growth. 'Presumably because  
the hair grows down to the  
back of the neck and there  
ceases.'—*Skeat*. *Fax* is the  
O.E. *feax*, hair. Cp. *Fair-fax*  
= fair hair. *Wax* is the O.E.  
*weaxan*, to grow. See Way's  
interesting note in the  
'Promptorium Parvulorum'

*pea-cock*, Lat. *pavo*  
*pea-jacket*, Du. *pij*, a rough woollen coat. 'Jacket' is redundant. No connexion with *pea*  
*peal* of bells, Fr. *appel*, a call with drum or trumpet  
*pellitory*, a wild flower growing on walls. Lat. *parietaria*, from *paries*, a wall  
*penthouse*, O.E. *pentice*, Lat. *appendicium*. No connexion with *house*  
*periwinkle* (the plant), Lat. *pervinca*  
*periwinkle* (shell-fish), O.E. *pinewincla*, a winkle eaten with a pin (*Bosworth*)  
*pick-axe*, O.F. *pikois*. No connexion with *axe*  
*porpoise*, Lat. *porcus*, pig; *piscis*, fish  
*posthumous*, Lat. *postumus*, last. No connexion with *humus*, the ground  
*privet*, from *primprint*, a duplicated form of *prim*, the original name, with dim. termination  
*quandary*, Icel. *vandræthi*, difficulty, M.E. *wandreth*, evil plight. 'The use of *qu* for *w* is not confined to this word.'  
—*Skeat*  
*quinsy*, O.F. *squinancie*, Gk.

*kynagchē*, dog-throttling;  
*kyōn*, dog; *agchein*, to choke  
*seaton*, Fr. *sacristain*, sacristan  
*somersault*, Fr. *soubresault*, Lat. *supra*, above, *salio*, I leap  
*squirrel*, Fr. *écureuil*, Gk. *skiueros* = bushy-tail. From Gk. *skia*, shade, and *oura*, tail  
*steward*, O.E. *stige-weard*, a servant who looked after the cattle, the domestic offices, &c. O.E. *stige*, a sty. Cp. O.N. *stivarde*; also *stia*, sheep-house  
*sweet alison*, a species of *alysum*. Not a lady's name.  
*tansy*, Fr. *tanaisie*, Gk. *athanasia*, immortality  
*treacle*, L. *theriaca*, Gk. *thēriakē*, viper's flesh: *theriōn*, a name often given to the viper. Originally, an antidote to the viper's bite  
*truffle*, from Lat. *terræ tuber*. It. *tartuffola*  
*verdigris*, Fr. *verd-de-grise*. Lat. *viride æris*, green of brass. No connexion with *grease*  
*walrus* = whale-horse. O.E. *hwæl*, whale; hors, horse.  
*wassail*, O.E. *wæs hál* = be whole  
*windlass*. 'Formerly *windes*, as in Du. (from *as*, axis) an axle for winding.'—*Wedgwood*  
*yawn*, O.E. *geanian*

## ENGLISH SOUNDS AND LETTERS.

298. Our present English alphabet,<sup>1</sup> which is a modification of the Roman, consists of twenty-six letters, three of which, viz. *c*, *q*, *x*, are redundant. The O.E. alphabet had no *j*, *q*, *v*, or *z*, but it had two letters which have since been lost, viz. *ð* (*eth*), which was merely a crossed *d* to represent

<sup>1</sup> Alphabet. From alpha beta, the names of the first two letters of the Greek alphabet. The earliest letters were probably pictures of objects whose names began with a certain sound. Such pictures would necessarily soon be simplified and used as mere conventions.



the flat *th* in *then*, and *p* (*thorn*) which represented the sharp *th* in *thin*. *j*, which is another form of *i*, was introduced in the seventeenth century. *q*, *v*, and *z* were introduced in the Middle English Period. Ben Jonson says of *q*: '*q* is a letter which we might well, very well, spare in our alphabet, if we would but use the serviceable *k* as he should be, and restore him to the right reputation he had with our forefathers. [This is a mistake; see below.] For the English Saxons knew not this halting *q*, with her waiting-woman *u* after her, till custome, under the excuse of expressing enfranchised [naturalized] words with us, intreated her with our language in quality, quantity, &c., and hath now given her the best of *k*'s possessions.' *v* is another form of *u*. *w* is literally a double *u*; in O.E. it was represented by the runic character *p* (*wen*). *k* was of very rare occurrence; only twenty-three words beginning with *k* are given in Bosworth's 'Anglo-Saxon Dictionary.'

The actual number of sounds in English is forty-six. To compensate for the insufficiency of our alphabet, some letters represent more than one sound, and some sounds are represented by a combination of letters. Various other artifices are employed for the same purpose, such as using a final *e* to indicate that the previous vowel is long, and doubling a consonant to indicate that the previous vowel is short.

**299.** Letters are divided into vowels and consonants.

A **vowel** is a sound which can be produced without the assistance of any other, as *a*, *e*, *i*, *o*, *u*.

A **consonant** (from Lat. *con*, together; and *sonans*, sounding) is a sound which cannot be produced without the aid of a vowel.

The letter *a* represents four simple sounds, as in *pate*, *pali*, *part*, *pat*.

*e* represents three simple sounds, as in *mete*, *met*, *pert*.

*i* represents one simple sound, as in *bit*.

*o* represents three simple sounds, as in *note*, *not*, *or*.

*u* represents three simple sounds, as in *prude*, *pull*, *pun*.

These sounds are represented in a wide variety of other ways—

1. The *a* in *pate* is represented by *ai* in *pail*, *ay* in *pay*, *eigh* in *weigh*, *ea* in *great*, *au* in *gauge*, *ao* in *gaol*, *ey* in *they*.

2. The *a* in *pall* is represented by *au* in *laud*, *aw* in *flaw*, *oa* in *broad*, *awe* in *ave*, *ou* in *ought*, *o* in *for*, *ough* in *thought*.

3. The *a* in *part* is represented by *au* in *launch*, *ua* in *guard*, *ea* in *heart*, *ah* in *ah*, *er* in *clerk*, *Derby*, *Berkshire*, *Berkeley*.

4. The *a* in *pat* is represented by *ua* in *guarantee* and by *ai* in *plaid*.

5. The *a* in *Mary* is represented by *ai* in *chair*, *ei* in *heir*, *e* in *there*.

6. The *e* in *mete* is represented by *ee* in *meet*, *ea* in *meat*, *eo* in *people*, *ei* in *receive*, *ie* in *believe*, *fiend*, *ey* in *key*, *ay* in *quay*, *i* in *marine*, *ae* in *aether*, *oe* in *phoenix*.

7. The *e* in *met* is represented by *a* in *any*, *ai* in *said*, *ay* in *says*, *u* in *bury*, *ea* in *bread*, *eo* in *leopard*, *Leonard*, *Geoffrey*, *ei* in *heifer*, *ie* in *friend*, *ue* in *quest*.

8. The *e* in *pert* is represented by *u* in *murder*, *ea* in *earth*, *er* in *berth*, *ir* in *birth*, *yr* in *myrrh*, *oe* in *does*.

9. The *i* in *bit*<sup>1</sup> is represented by *y* in *cymbal*, *u* in *busy*, *o* in *women*, *ei* in *forfeit*, *ie* in *sieve*, *ui* in *guilt*, *ee* in *breeches*, *ia* in *carriage*.

10. The *o* in *note* is represented by *oa* in *goat*, *oe* in *toe*, *eo* in *yeoman*, *ow* in *sow*, *ev* in *sew*, *au* in *hautboy*, *eau* in *beau*, *oo* in *door*, *ow* in *owe*, *ough* in *though*.

11. The *o* in *not* is represented by *a* in *what*.

12. The *o* in *or* is also represented by the *a* in *pall*; see above.

13. The *u* in *prude* is represented by *o* in *prove*, *oe* in *shoe*, *æu* in *manœuvre*, *w* in *win*, *oo* in *rood*, *ue* in *true*, *ui* in *fruit*, *ou* in *through*.

14. The *u* in *pull* is represented by *oo* in *good*, *o* in *wolf*, *ou* in *could*.

15. The *u* in *pun* is represented by *o* in *love*, *oo* in *blood*, *ou* in *rough*; see above, *e* in *pert*.

**300.** Two vowels sounded together without a break between them are called a diphthong (Gk. *di*, two, *phthoggos*, a sound). There are in English four diphthongs, which are variously represented in spelling:

1. *I* as in *mine*, consisting of the *a* in *ah* and the *e* in *mete*, and represented by *y* in *thy*, *ie* in *die*, *ei* in *height*, *ye* in *dye*, *ai* in *aisle*, *ey* in *eye*, *uy* in *buy*, *ui* in *guise*.

2. *Oi* as in *noise*, consisting of the *a* in *pall* and the *i* in *sit*, and represented by *oy* in *joy*, and *uoy* in *buoy*.

3. *Eu* as in *feud*, consisting of *i* in *bit* and the *u* in *rude*, and re-

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<sup>1</sup> Long *i* is a diphthong; see § 300.

presented by *u* in *tube*, *eu* in *feud*, *ew* in *few*, *ue* in *sue*, *ui* in *suit*, *ew* in *ewe*, *ieu* in *lieu*, *eau* in *beauty*, *iew* in *view*, *ou* in *youth*.

4. *Ou* as in *noun*, consisting of the *a* in *cat* and the *u* in *rude*, and represented by *ow* in *how*.

It will be observed that some diphthongs are represented by single letters, and on the other hand some single sounds are represented by two or more letters.

The letters *w* and *y* are sometimes called *semi-vowels*, because, although commonly ranked with the consonants, they have somewhat of the power of vowels; but in some combinations they are pure vowels, e.g., *w* represents *oo* in *wine*; *y* represents long *i* in *deny*, *tyrant*; short *i* in *city* and *tyranny*; *e* in *mete* in *you*. Ben Jonson says of *w* that 'though it have the seat of a consonant with us, the power is always *vowelish*, even when it leads the *vowel* in any syllable.' So he says of *y*: '*Y* is also mere [i.e. purely] *vowelish* in our tongue, and hath only the power of an *i*, even where it obtains the seat of a consonant.'

**301.** Consonants are sometimes divided into liquids, sibilants, and mutes.

The **liquids** are *l*, *m*, *n*, *r*, and are so called because their sound when produced *flows on*.

The **sibilants** (Lat. *sibilare*, to hiss) are *s*, *x*, *z*, *j*, soft *c*, soft *g*, and soft *ch*, and are so called because of their *hissing* sound.

The **mutes** are so called because, when sounded after a vowel, they stop the passage of the breath. They are classified, according to the organs by which they are produced, as follows:—

**Labials** (Lat. *labium*, lip), *p*, *b*, *f*, *v*.

**Dentals** (Lat. *dens*, tooth), *t*, *d*, *th* as in *thin*, and *th* as in *then*.

**Gutturals** (Lat. *guttur*, throat), *g*, *k*, hard *c* as in *cat*, and *ch* as in *loch*.

In O.E. final *h* was guttural.

The mutes are further distinguished as sharps and flats.

**Sharps or hard sounds**, as *p*, *f*, *t*, *th* in *thin*, *k* in *kick*, *ch* in *loch*.

**Flats or soft sounds**, as *b*, *v*, *d*, *th* in *thine*, *g* in *get*.

*Ng* is called a **nasal** sound from passing through the nose (Lat. *nasus*, nose).

*H* is called the **aspirate** (from Lat. *aspiro*, I breathe upon), as though it were the only aspirate, but *f*, *th* (both sharp and flat), *t*, *sh*, *ch* (in *church*), *z* (in *azure*), and *j* (in



*jest*) are all spirants. Ben Jonson says of *h*: 'Whether it be a letter or no, hath been much examined by the ancients. . . . But be it a letter or spirit (i.e. breath) we have great use of it in our tongue, both before and after *vowels*. And though I dare not say she is (as I have heard one call her) the *queen-mother of consonants*; yet she is the life and quickening of *c, g, p, s, t, w*; as also *r* when derived from the aspirate Greek  $\rho$ , as *cheat, ghost, alphabet, shape, that, what, rhapsody*.' In modern English *h* is never used before a consonant, but in O.E. it is frequently found before *l*, as *hlid*, *lid*; before *n*, as *hnesc*, *nesh*; before *r*, as in *hræfen*, *raven*; before *w*, as in *hwíl*, *while*. In *who* (O.E. *hwa*) the *w* sound has been suppressed; in *what, which, whether*, and other words, the *h* is sometimes suppressed. In Ben Jonson's time the *h* was sounded in these words. He represents *what, which, wheel, whether*, as sounded '*hou-at, hou-ich, hou-eel, hou-ether*.' (See Engl. Gram. on letter *w*.)

### Redundant letters.

*C soft* might be represented by *s*, *c hard* by *k*.

*Q* might be represented by *k*.

*X* might be represented by *ks* or *qs*.

### 302. Table of Mute Consonant Sounds.

#### MUTES.

	Sharp		Flat	
		Aspirated		Aspirated
Labials	<i>p</i>	<i>f = ph</i>	<i>b</i>	<i>v</i>
Dentals	<i>t</i>	<i>th</i> (in <i>thick</i> )	<i>d</i>	<i>th</i> (in <i>thou</i> )
Gutturals	<i>k</i>	<i>ch</i> (in <i>loch</i> )	<i>g</i> (in <i>bag</i> )	<i>gh</i> (in <i>laugh</i> )
Sibilants	<i>s</i> (in <i>sit</i> )	<i>sh</i> (in <i>ship</i> )	<i>z</i> (in <i>zest</i> )	<i>zh</i> (in <i>azure</i> )
		<i>tch</i> (in <i>chest</i> )	<i>s</i> (in <i>dogs</i> )	<i>dzh</i> (in <i>judge</i> )

A perfect alphabet would contain a separate character for each sound, and no sound would be represented by more

than one letter. The English alphabet is defective in the following respects :—

1. It has only twenty-six letters (of which four are redundant) to represent forty-six sounds.
2. Only eight letters have unvarying sounds.
3. The same symbol represents a variety of sounds.
4. The same sound is represented in a variety of ways. The thirteen vowel sounds are represented in 104 different ways. Long *o* is represented in thirteen different ways, long *i* in seven.

## INTERCHANGE AND MODIFICATION OF SOUNDS.

**303.** The chief causes that produce modifications in the sounds of words are the following—

1. **Economy of effort**, tending to make words easier of pronunciation. This leads to

*a.* The **assimilation** of letters that cannot be easily sounded together; thus *godsib* becomes *gossip*; *dipped*, *dipt*; *adfirm*, *affirm*; *ad-rogate*, *arrogate*; *synpathy*, *sympathy*.

*b.* The **dissimilation** of letters that cannot be easily pronounced in close succession; e.g. the Lat. *populalis* becomes *popularis*; the Lat. *cæruleus*, *cæruleus*.

*c.* The **omission of sounds**, as in *hláford*, lord; *brægen*, brain; *paralysis*, palsy; *crudelis*, cruel; *geréfa*, reeve.

An omission at the beginning of a word is called **aphæresis** (Gk. *ap*, away; *haireo*, I take), e.g. ooze (O.E. *wos*), enough (O.E. *genoh*), tansy (Gk. *athanasia*); in the middle **syncope** (Gk. *syn*, with; *kopto*, I cut), e.g. head (O.E. *heáfod*), hail (O.E. *hagol*), lark, laverock; at the end **apocope** (Gk. *apo*, away; *kopto*, I cut), e.g. eft (O.E. *efete*), oakum (O.E. *acumba*).

*d.* The **insertion of sounds**, to facilitate the utterance of other sounds, as the *b* in *slumber* (O.E. *slummerian*); the *d* in *gender* (Fr. *genre*); the *t* in *tyrant* (Gk.

tyrannos); the *n* in *messenger* (messenger), *passenger* (passenger), and *porringer* (porridge).

The addition of a letter to the beginning of a word is called **prosthesis** (Gk. *pros*, towards; *thēsis*, placing), e.g. *nickname* (ekename), *haughty* (Lat. *altus*), *nonce* (once); in the middle, **epenthesis** (Gk. *epi*, upon; *en*, in), e.g. *posthumous* (Lat. *postumus*); at the end **epithesis** (Gk. *epi*, upon), e.g. *witch* (O.E. *wicca*), *wretch* (O.E. *wrecca*), *sound*, *compound*, *thumb*, *limb*.

2. The difficulty experienced by different peoples in producing particular sounds. Thus the Keltic peoples could not pronounce combinations like *sp* and *st* without placing a vowel before them. Hence the Latin *sperare* becomes in French *espérer*; *status* became *estat* (état). The Normans could not sound our *w*, and substituted for it *gu*. Comp. *guard* and *ward*; *guarantee* and *warranty*; *guichet* and *wicket*. Modern Italian turns the Latin *fl* into *fi* (comp. Lat. *flos*, It. *fiore*), *gl* into *ghi* (comp. Lat. *glans*, It. *ghlanda*), and *pl* into *pi* (comp. Lat. *planus*, It. *piano*).

Difficulty of pronunciation often leads to a transposition of letters (**metathesis**). Comp. O.E. *acsian* with *ask*; *gaers* with *grass*; *noethirls* with *nostrils*; *tucs* with *tusk*; *waps* with *wasp*. This tendency is very noticeable in children.

The changes which the sounds of a language undergo follow, with considerable regularity, certain definite lines—

1. The root-vowel is nearly always modified in words of English origin when a syllable is added. Thus, the O.S. plural of *fót* (*foot*) was *fóti*, the present plural is *feet*. Even in words of Romance origin we observe a similar tendency. Comp. *nātion* with *nātional*.

2. There is a noticeable tendency in all languages to assimilate the short vowels that precede and follow a liquid; *mirabilia* (Lat.), *maraviglia* (It.); *bilancia* (Lat.), *balance*.

3. Accented syllables tend to become long, unaccented short: *orátio* (Lat.), *oraíson* (Fr.), *órison* (Eng.). Unaccented syllables are very liable to disappear altogether, especially at the end of a word.

4. Consonants produced by the same organ are liable to be interchanged.



**Labials:** *p, b, f, v.* Comp. *episcopus* (Lat.), *bishop*; *godsib*, *gossip*; *plat* (Fr.), *flat*; *cobweb*, *copweb* (O.E. *attercop*, *spider*); *provost*, *præpositus* (Lat.); *seven*, *sieben* (Ger.); *over*, *ober* (Ger.); *turba* (Lat.), *troop*; *caballus* (Low Lat.), *chivalry*; *starve*, *sterben* (Ger.); *fat* (O.E.), *vat*; *cnapa* (O.E.), *knave*.

**P** is often inserted between *m* and *t*, as in *empty* (emtig), *sempster* (seámestre); **b** after *m*, as in *number* (Lat. *numerus*), *humble* (Lat. *humilis*); **f** has disappeared from many words, as in *hawk* (O.E. *hafoc*).

**Dentals:** *t, th* (in *thick*), *d, th* (in *then*). *Latta* (O.E.), *lath*; *theil* (Ger.), *deal*; *burthen*, *burden*; *fader* (O.E.), *father*; *dorp*, *thorpe*; *thal* (Ger.), *dale*; *lacerta* (Lat.), *lizard*; *could*, *cuthe* (O.E.); *charta* (Lat.), *card*; *fiddle*, *fithele* (O.E.); *partridge*, *perdrix* (Fr.).

**D** and **t** often creep into words after *n*, as in *lend* (O.E. *lænan*), *riband* (Fr. *ruban*), *pheasant* (O.F. *phaisan*), *tyrant*.

**Gutturals:** *h, k, ch* (in *loch*), *g* (in *bag*). *Hortus* (Lat.), *chortos* (Gk.); *macer* (Lat.), *maigre* (Fr.); *draco* (Lat.), *dragon*; *cithara* (Lat.), *guitar*; *cornu* (Lat.), *horn*; *octo* (Lat.), *eight* (O.E. *eahtā*); *daughter*, *tochter* (Ger.); *hesternus* (Lat.), *yesterday* (O.E. *gyrstan-dæg*); *rectus* (Lat.), *right*; *kist* (Sc.), *chest*.

**G**, when initial, often disappears or turns into *y* or *e*, as in *if* (O.E. *gif*), *enough* (O.E. *genoh*), *yclept* (*ge-clept*); in the body and at the end of words it often turns into *w* or *ow*, as in *fowl* (O.E. *fugol*), *maw* (O.E. *maga*), *sorrow* (O.E. *sorg*). Under French influence initial *g* has become *w*, as in *wafer* (O.F. *gauffre*).

**H** final has become *gh* in many words, as in *nigh* (O.E. *neah*), *thigh* (O.E. *theoh*).

**Liquids:** *l, m, n, r.* *Turtur* (Lat.), *turtle*; *purpura* (Lat.), *purple*; *peregrinus* (Lat.), *pilgrim*; *marmor* (Lat.), *marble*; *comes* (Lat.), *count*; *rançon* (Fr.), *ransom*; *garnison* (Fr.), *garrison*. The liquids are very liable to become assimilated to consonants with which they are connected. Comp. the changes undergone by the prefixes *in*, *com*, &c.

**L** has dropped out of such (O.E. swile), each (O.E. ælc), and as (O.E. ealswa). It has crept into could, participle (participium), and principle (principium).

**M** has been changed into *n* in ransom (redemptionem), noun (nomen), count, sb. (comitem), count, vb. (computare).

**N** has been dropped in umpire, auger, adder, apron, orange; it has been added in newt and nonce.

**R** has crept into hoarse (O.E. hás), and groom (O.E. guma).

**Sibilants: s, z, sh.** Dizzy (O.E. dysig), radish (Lat. radix), ask (O.E. acsian), fish (O.E. fisc, pl. fiscas and fixas), nurse (Lat. nutrix).

**Sc** initial in O.E. has become *sh*, as in ship (O.E. scyp), sheep (O.E. scéap).

**S** has dropped out of hautboy (Fr. hautbois), puny (Fr. puisné), and pea (Lat. pisum). It has crept into island, splash, smelt, demesne, aisle.

**Cs** and **cks** are sometimes converted into *x*, as in buxom (O.E. bocsam), corcomb (cockscomb), pox (pocks).

5. Combinations of consonants nearly always lead to assimilation, or to suppression of one of the two; e.g. godsib, gossip; bletsian (O.E.), bless. If a sharp and a flat consonant come together, either the sharp is made flat or the flat made sharp; e.g. whipped (whipt), slipped (slipt), wives (pr. wivz), breathes (pr. breathz).

## ACCENT.

**304.** The accent on words is liable to undergo great changes, which contribute to bring about other changes. To notice the latter effect first:

1. *Unaccented syllables are liable to disappear.* Thus O.E. *eage* becomes *eye*; O.E. *gerefa*, *reeve*; Lat. *historia*, *story*; O.E. *eln-boga*, *elbow*; Lat. *terminus*, *term*, &c.

2. *Unaccented syllables are liable to blend.* Thus *example* becomes *sample*; O.F. *escuier* becomes *squire*, &c.

This law often puts us on the track of discovering the original form and the relations of a word. When we find

two consonants blended together like *kn*, we may pretty safely infer that they represent an old syllable, and that a short unaccented vowel has dropped out from between them. We should not at first sight connect *knee* with *genu*. But if we insert a short vowel between the *k* and *n* the connexion becomes obvious.

In O.E. the accent was invariably placed on the root syllable. In classical words that have come to us through the French the accent is often placed on the last syllable. Most of these words are derived from originals, the penultimate syllables of which were long and accented. Hence, when the final unaccented syllables dropped off, the accented penultimate syllable became the final and accented syllable of the derivative; e.g. *canal*, *antique*, *baptize*, *august*, *robust*, *morose*, &c.

The shifting of accent is owing to

1. Contractions, themselves often owing to the disappearance of unaccented syllables;
2. The influence of native accent upon foreign, and *vice versâ*;
3. The license of poets;
4. Convenience in differentiating words similarly spelt. Compare

áccent (sb.) and accént (vb.)	minute (sb.) and minúte (adj.)
cómpact (sb.) „ compáct (adj.)	súbject (sb.) „ subjéct (vb.)
éxpert (sb.) „ expért (adj.)	súpine (sb.) „ supíne (adj.)

### GRIMM'S LAW.

305. If we compare the various languages of the Indo-Germanic family, we find that the words of which they are composed have a certain family likeness. Thus the Sanskrit *bhratri* clearly corresponds to the Greek *phrater*, the Latin *frater*, the Gothic *brôthar*, the Old High German *pruoder*, the modern German *bruder*, and the English *brother*.

If we proceed a step further and arrange a number of these corresponding words in three groups, viz. the **Classical** (including Sanskrit, Greek, Latin, &c.), **Low German** (including English, Dutch, &c.), and **High German** (including Old High German, Middle High German, and Modern High Ger-



man), we shall find certain sounds in one of these groups correspond regularly to certain sounds in the other, so that, if we know a word in one group, we can predict with tolerable certainty what will be the form of the corresponding words in the other groups.

The law which regulates these correspondences was first discovered by a Danish philologist, named Rask, but was more fully elaborated by Grimm, the great German philologist, after whom it is now called. Grimm found—

1. That an **Aspirate** in the Classical languages is represented by a corresponding **Flat** (or **soft**) sound in Low German, and a **Sharp** (or **hard**) sound in High German, e.g.—

	<i>Classical</i>	<i>Low German</i>	<i>High German</i>
Labials	Lat. frater	Eng. brother	O.H.G. pruoder
Dentals	Gk. thugatēr	„ daughter	„ tohtar
Gutturals	„ chthes	O.E. gyrsta = yester	„ kīstar

2. That a **Flat** (or **soft**) mute in the Classical languages is represented by a corresponding **Sharp** (or **hard**) sound in Low German, and an **Aspirate** sound in High German—

Labials	Lat. labor	Eng. slip	Ger. schleifen
Dentals	„ duo	„ two	„ zwei
Gutturals	„ ego	O.E. ic	„ ich

3. That a **Sharp** (or **hard**) consonant in the Classical languages is represented by an **Aspirate** in Low German, and by a **Flat** (or **soft**) sound in High German—

Labials	Lat. pater	Eng. father	Ger. vater
Dentals	„ tu	„ thou	„ du
Gutturals	„ caput	„ head (O.E. heafod)	„ haupt

‘If it be remembered that *soft* = *flat* and *hard* = *sharp*, the whole of Grimm’s law can be remembered by the mnemonic word **ASH**, with its varying forms **SHĀ** or **HAS**, according to the sound which is to come first.’ (Dr. Morris, *Hist. Eng. Gram.* p. 48.) The mnemonic for the first law will be **ASH**, for the second **SHĀ**, and for the third **HAS**,

## CHANGES OF MEANING IN WORDS.

**306.** Words, through a variety of causes, undergo, in process of time, great changes of meaning as well as of form. Thus

1. Words having a *specific* meaning come to be used *generically*, and *vice versâ*. Compare the various meanings of *sycophant* (lit. fig-show-er), *spice* (originally species), *meat* (originally any food, as in green-meat, meat-offering, sweet-meat), *idiot* (Gk. idiōtēs, a private person), *miser* (wretched), *disaster*, *influence*, *religious*, *kind*, *painful*, *worship*, *black-guard*, *duke*, *bark*, *comprehend*.

2. Words once of the *common gender* come to be restricted to a *particular sex*, e.g. *girl*, *shrew*, *coquet*, *harlot*, *wench*, *slut*, *termagant*, *hag*, *hoyden*, *jade*. (See note, p. 12.) Archbishop Trench gallantly remarks on these words that they ‘must, in their present exclusive appropriation to the female sex, be regarded as evidences of men’s rudeness, and not of women’s deserts.’ (‘Eng. Past and Present,’ p. 285.)

3. Words shift their meaning with an alteration in the *things* they denote. This is the source of one of the most common fallacies by which men are deceived. Because things that have come down to us from the past have borne the same name continuously, we are tempted to think of them as one and the same in different ages, whereas there may be little or nothing in common between them except the name. This is well illustrated by the names of churches, sects, and parties.

4. Words shift their meaning through *the association of ideas*. Compare the different meanings of *generous* (well-born), *knave* (boy), *villain* (a resident on a *villa* or country estate), *servile*, *boorish*, *urbane*, *polite*, *heathen*, *pagan*, *churlish*, *gossip*, *cheat*, *demure*, *prude*.

5. *Abstract* terms are used for *Concrete*, and *Concrete* for *Abstract*. Compare the various senses of *youth*, *beauty*, *age*, *faith*, *reason*, *subject*, *object*.

6. Words are abused to *soften the offensiveness*, or *cover the wickedness*, of the things they denote. Such words we call euphemisms. Compare the meanings of *ordinary*, *plain*, *love-child*, *annexation*, *simple*, *innocent*, and the slang names

for vice and crime, as of theft, drunkenness, &c. This tendency is often coupled with an endeavour to disguise the form of the word. When we cannot invent or discover a fine word to cover what is wrong, we alter the form of some existing word. This accounts for the great changes which oaths and imprecations undergo. Compare ‘odds boddikins,’ ‘by’r lakin,’ ‘divel,’ ‘zounds,’ ‘sdeath,’ ‘marry,’ &c.

7. Words come to be applied metaphorically, e.g. *flower*, *body*, *head*, *spur*, *stimulus*, *grasp*, *taste*, *post*.

8. One part of speech is made to do duty for another. Thus nouns are used as verbs and adverbs, participles as prepositions, adjectives as adverbs, &c. Cp. the different senses of *home*, *house*, *coal*, *fire*, *ship*, *lodge*, *point*, *shape*, *except*, *save*, *right*, *will*, *soft*.

9. Economy of effort leads to the employment of words for phrases and even for sentences.

## WORD-BUILDING AND DERIVATION.

307. When we examine words carefully, we find that some of them are closely allied in form and meaning. The original element which is common to them all, and from which they all seem to be derived, is called their **root**. On further examination we find that the meaning of the root is modified in various ways. Thus by means of certain syllables (**prefixes**) placed at the beginning of the root, we add the ideas of negation, opposition, deterioration, direction; by means of certain syllables (called **suffixes**) placed at the end of the root, we convert one part of speech into another; by joining one word to another we make new words (called **compounds**). Compounds are distinguished from the corresponding uncompounded phrases by (1) their accent, (2) their meaning. We say ‘a black bird,’ putting the accent on ‘bird,’ but we say ‘a blackbird,’ putting the accent on ‘black.’ With regard to meaning, the effect of composition in this example is to convert a phrase of generic, into one of specific, meaning. ‘A black bird’ means any black bird; ‘a blackbird’ a specific sort of black birds. New compounds are generally connected by a hyphen. Old compounds frequently modify the vowel of the first element.

### *Compound Nouns.*

1. *Noun and Noun*: housetop, churchyard, manslayer, evensong. The two elements are sometimes united by the sign of the possessive, e.g. monkshood, Wednesday (= Woden’s day).

In many cases one or both of the elements have become obsolete or ceased to be significant:—



Bridal = bride-ale.

Daisy = day's eye.

Garlick = gar-leek = spear-leek (O. E. *gár*, spear).

Goshawk = goose-hawk.

Grunsel = ground-sill.

Huzzy = house-wife.

Icicle = *is-gicel* (lump of ice).

Lapwing = *lepe-wing* (from its mode of flight).

Orchard = *ort-yard* (wort or herb garden).

Tadpole = toad-head ('bullhead,' provincial English). 'Pole' has no connexion with *pool*. Cp. the provincial name *pol-wiggle*. Also *poll-tax*, *catch-pole*.

2. *Noun and Adjective*: freeman, quicksilver, underhand, court-martial, twilight (=two light), midnight, midriff (=mid bowel). (Compounds in which the adjective follows the noun are, for the most part, of French origin.)

3. *Noun and Verb*: cutpurse, pick-pocket, skinflint, spendthrift, godsend, stopgap, stopcock, turnkey, windfall, windhover.

4. *Noun and Preposition or Adverb*: bypath, byword, offshoot, foretaste, afterthought.

5. *Verb and Adverb*: castaway, runaway, drawback, outgoings, outlay, welcome, offset, down-sitting, uprising, income, farewell.

### *Compound Adjectives.*

1. *Noun and Adjective*: pea-green, snow-white, praise-worthy, brand-new, shame-fast (wrongly written shame-faced), wilful. Many of these compounds take the termination -ed; e.g. long-haired, crop-eared, tender-hearted, pigeon-breasted, hare-lipped, eagle-eyed, lion-hearted, dog-eared. In O.E. we find such compounds as *mild-heorte* (mild-hearted), *án-eage* (one-eyed). Cp. barefoot.

2. *Noun and Participle*: heart-rending, heart-broken, storm-tossed, sea-girt, earth-born, match-making.

3. *Verb and Adverb*: well-bred, high-born, underdone, overdone.

### *Compound Verbs.*

1. *Noun and Verb*: browbeat, backbite, henpeck.

2. *Verb and Adverb*: outdo, overdo, understand, doff (=do off), don (=do on), dout (=do out), dup (=do up).

3. *Verb and Adjective*: whitewash, fulfil (=fill full).

### *Compound Adverbs.*

1. *Noun and Noun*: lengthways, endways.

2. *Noun and Adjective*: head-foremost, breast-high, meanwhile, sometimes, always, to-night, otherwise.

3. *Preposition and Noun* : above-board, outside.

4. *Adverb and Preposition* : hereafter, therein, whereupon.

## PREFIXES.

### 308. Of English Origin.

#### I. Inseparable.

**a** (O. E. on); abed, aboard, asleep, anon (in one), athwart (on the cross), aloft (in the lift = sky), a-brewing (in the brewing).

**a** (O. E. of = from); adown (= from the down), akin.

**a** (O. E. ge); among, alike, aware.

**an** (O. E. and = against); answer, along.

**at** (O. E. æt); atone, ado (= at do, to do), twit (= ætwitan, to twit).

**be** (O. E. be = by); used (*a*) to make intransitive verbs transitive: bethink, bemoan, bespeak; (*b*) to intensify the meaning of verbs: beseech (= beseek), besmear, bedaub, bedraggle; (*c*) to make transitive verbs out of adjectives or nouns: benumb, befriend, betroth; (*d*) with nouns: behest (O. E. hæð, command), behoof, bequest.

In '*believe*' the prefix *be-* has taken the place of *ge-* (O. E. *gelyfan*). We cannot suppose that the *ge-* has been turned into *be-*. Probably the *ge-* was dropped, as in many other words, and the *be-* was added at a later period. So *begin* takes the place of *onginnan*, and *benray* of *on-wreon*.

**e** (O. E. ge); enough (O. E. genoh).

**em** (O. E. ymb = about); ember (O. E. ymb-rene, circuit), um-stroke (circumference). This prefix has been completely displaced, except in the one word *Ember*, by the Latin prefix. In Bosworth's Dictionary there are two columns of words beginning with it.

**for** (O. E. for) = through, thoroughly, out-and-out; as forgive. It often adds the idea of deterioration (comp. the German *ver-*): forbid, fordo (to destroy), forswear, forlorn, forget.

**fore** = before; forebode, forecast, forefather, forenoon.

**gain** (O. E. gegn) = against; gain-say, gain-stay.

**h-**, determinate with respect to the person speaking; here, hence, hither, he. **s-** has a similar force; e.g. so, such.

**i** or **y** (ge, participial prefix. Used also in other parts of speech. See Rask, § 276); yclept, i-wis (gewis), wrongly written I wis; handiwork, handi-craft.

**mis** (O. E. mis-), wrong; mislike (nearly displaced by *dislike*), mistake, mislead, mistrust, misdeed.

**n-** (O.E. *ne*, not); none (from *án*, one), never, nilly, in *nilly-willy*, nob in *hob-nob*.

**nether** (O.E. down); nethermost, nether-stocks.

**sand** (O.E. *sam*)=half; sand-blind. Cp. *samwís*=half-wise; *sam-cucu*=half-alive, half-quick; or, as we should say, half dead.

**th-**, determinate with reference to the person spoken to; this, that, there, thence, thither, thou, they, the.

**to** (O.E. *to*)=to. This prefix often has the force of the Ger. *zer*, e.g. to-break, Judges ix. 53. Cp. *to-weorpan*, to overthrow; *to-wendan*, to subvert. To=this in to-day. 'In the dialect of the western counties "this year" is commonly expressed by "to year." In Scotland and Ireland "the day," "the night," "the year," are the ordinary expressions; "it 'll no rain the day," &c.'—*Dean Alford*.

**un** (O.E. *un*, *on*)=(1) not; unclean, unkind, unrighteous. (2) =back; untie, undo, unlock, unfold. (3)=on; unto, until. The form *on-* for *un-* may often be heard in provincial English.

**wan** (O.E. *wan*)=lacking; wanhope (=despair), wanton (lacking in breeding, from *teón*, to lead).

**wh** (O.E. *hw-*), interrogative; who, which, what, where, whence, whither, why.

**with** (O.E. *wither*)=against, back; withstand, withdraw, withhold.

## 2. Separable.

**after**; afternoon, after-math (from *mon*), afterward.

**all**; almighty, alone, almost, also, as (=alswa), although.

**forth**; forthcome, forward.

**fro**=from (O.E. *fram*); froward. Cp. toward.

**ill**; ill-deed, ill-luck, ill-health.

**in**; income, inlay, inborn, inbred, into.

**mid**; midmost, midsummer.

**of**=from; offspring, offal (off-fall), offshoot.

**on**; onset, onward, onslaught.

**out, ut**; outcast, outlet, utter, uttermost

**over**=(1) over (O.E. *ofer*); overflow, over-wise, over-near, over-much. (2) upper (O.E. *ufera*=higher); over-hand, overcoat; common in names of places.

**through, thorough**; throughout, thoroughfare

**twi**=two; twilight, twin.

**under**; underlet, undergrowth, underbred, underhand.



**up** ; upbear, upbraid (upgebredan, to cry out on ; cp. bray), upright, upstart.

**wel, well** ; welcome, well-born, welfare.

### 309. Prefixes of Latin Origin.

These come to us either directly from the Latin, or through the modern Romance languages. In the latter case they generally undergo considerable modification.

**a, ab, abs** (Fr. **a, av**), *away from* ; abate, avert, abuse, abound, abstract, abstain, avault (= ab ante). In advance (Fr. *avancer*) and advantage (Fr. *avantage*) the *d* has no proper place.

**ad** (Fr. **a**), *to*, changes into **ac, af, ag, al, an, ap, ar, as, at**, to assimilate with the initial consonant of the root ; advise, abate, accord, afford, aggrieve, allude, annex, announce, appear, arrive, assimilate, attain. Disguised : abbreviate, abridge. Before *v* the *d* sometimes disappears, e.g. avow, avenge. Later forms : adieu, adroit, alarm, alert, apart.

**amb-, am-**, *round* ; amputate, ambition, ambiguous.

**ante** (Fr. **an**), *before* ; antedate, antediluvian, ancestor (antecessor), ancient.

**bis, bi**, *twice* ; bisect, biscuit (= twice baked).

**circum, circu**, *round* ; circumference, circulate, circuitous.

**com**, *with*, becomes **col, con, cor**, according to the following consonant, **co** if the root begin with a vowel ; compound, constant, collocate, corrupt, coæval, co-exist. In counsel and countenance, *con* is changed into *coun*. In count (computare), cost (constare), custom (consuetudinem), cull (colligere), costive (constipatus), cousin (consanguineus), count (comes), kerchief, curfew, the prefix has undergone further changes.

**contra, contro** (Fr. **contre**), *against* ; often takes the form of **counter** in English ; contradict, controvert, contredanse, contrast, contraband (Goth. *band*, prohibition), control (counter-roll, check-book), counterfeit, counterpane. This prefix is converted into a root in *encounter*.

**de** (Fr. **dé, de**), *down from* ; describe, descend, devise, demure (O.F. *de murs* = *de bons murs*, of good manners), denouement (Lat. *nodus*, a knot). Disguised : distill.

**demi** (Fr. **demi**, Lat. **dimidium**), *half* ; demi-quaver, demi-god.

**dis** (Fr. **des, de**), *in two, apart* ; hence negation, opposition. **Dis** becomes **dif, di**, according to the following root ; dissimilar, differ, deluge (diluvium, Fr. *déluge*), digest, dilate, decant, spend. Hybrids : distrust, disbelieve, distaste.

**ex, e** (Fr. **es, e**), *out of, from*, becomes **ef** before *f* ; extol, effect, educe, especial, essay, escape, cheat (or escheat, from *ex* and

- cedere). In amend (emendo), astonish (étonner), sample (example), issue (exire), it is disguised. In *execute* the *x* of the prefix has blended with the *s* of the root (sequor).
- extra**, *beyond*; extraordinary, extravagant, stranger (extraneus).
- in** (Fr. *em*, *en*, Ital. *im*), *in*, *into*, *on*, changes into *il*, *im*, *in*, *ir*; infer, incur, illusion, improve, innate, irradiate, encourage, embrace, embroil. Hybrids: embody, endear, entrust. Disguised: ambush (Ital. *imboscarsi* = to get into a wood), anoint (*in-unctus*).
- in**, *not*; innocent, infant (not speaking), incurable, improper, illegal, irregular, incapacity, enemy (Lat. *inimicus*).
- inter**, **intro** (Fr. *entre*), *between*, *within*; intercede, international, interpret, introduce, enterprise, entertain, entrails.
- male** (Fr. *mau*), *ill*; malediction, maugre.
- mis** (Fr. *més*, from Lat. *minus*), *less*; hence used in a bad sense; mischief, mischance. Not to be confounded with the Teutonic prefix *mis-*.
- ne**, *no*; **non**, *not*; neglect, negotiate, nonsense, nonchalance, non-existent. Disguised in umpire (= non par, uneven).
- ob**, *against*, changes into *oc*, *of*, *op*, &c.; obtain, obdurate, occur, offend, oppose, ostensible, omit.
- pene**, *almost*; peninsula. penultimate.
- per** (Fr. *par*), *through*, changes into *pel*; pertain, permit, pellucid. Disguised: pardon (*perdonare*), pilgrim (*peregrinus*), pursue (*persequor*), pursuivant, parson. Hybrid: perhaps.
- post**, *after*; postpone. Disguised: puny (Fr. *puis né* = post natus, after-born).
- præ**, **pre** (Fr. *pré*), *before*; prevent, predict. Disguised: provost (= *præpositus*), preach (*prædicare*), provender (*præbeo*, to furnish), prison, apprise, comprise, &c. (all from *præhendo*).
- præter**, *beyond*, *past*; preternatural, preterite.
- pro** (Fr. *pour*), *for*, *forth*, *before*, changes into *pol*, *por*, *pur*; pronoun, proceed, pollute, portrait, purloin, purvey, purchase. Disguised: proxy (*procurator*), prune (Fr. *provigner*), prudent.
- re**, **red** (Fr. *re*), *back*, *again*; redound, receive, recreant. Disguised in rally (*religare*), ransom (*redemptio*), runagate (*renegado*). Hybrids: relay, reset, recall.
- retro**, *backwards*; retrograde. Disguised: rear, arrears, rearward.
- se**, **sed** (Fr. *se*), *apart*; secede, sedition, sure, sober (*se ebrius*).
- semi**, *half*; semiquaver, semicircle.
- sesqui**, *one half more*: sesquipedalian.
- sub** (Fr. *sou*), *under*, changes into *suc*, *suf*, *sug*, *sum*, *sup*, *sur*,

**sus**; subtract, succour, suffer, suggest, summons, surrender, suspend, supplant. Disguised: sojourn (séjourner), sudden (subitaneus), sombre (Lat. sub umbrâ).

**subter**, *beneath*; subterfuge.

**super** (Fr. **sur**), *over*; supernatural, supercilious, superscription, surface, surfeit, surname, surtout (over-all), soprano, sovereign.

**trans**, **tra** (Fr. **tré**), *beyond*; translate, tradition, travesty, trespass. Disguised: treason (traditio), traitor (traditor), trance (transitus), trestle.

**ultra**, *beyond*; ultramontane, ultra-Tory, outrage (O.F. oultrage).

**vice** (Fr. **vis**), *instead of*; viceroy, viscount.

### 310. Greek Prefixes.

When *p*, *k*, or *t* comes before an aspirated vowel, it is changed into the corresponding aspirate, e.g., *epi* before *hemera* gives *ephemeral*; *meta*, before *hodos* gives *method*.

**an**, **a** (ἀν, ἄ), *not*; anomaly, anonymous, apteryx, atheist.

**amphi** (ἀμφί), *on both sides, round*; amphibious, amphitheatre.

**ana** (ἀνά), *up, again, back*; anaphora, analyse, aneurism.

**anti** (ἀντί), *against, opposite to*; antithesis, antitype, antipodes, antarctic, antidote.

**apo**, **ap** (ἀπό), *away from*; apostrophe, apology, aphelion.

**arch**, **archi**, **arche** (ἀρχή), *chief*; architect, archimandrite, archangel, archetype, arch-heresy.

**auto**, **auth** (αὐτός) *self*; autograph, automaton, authentic, autonomy, autotype, autopsy.

**cata**, **cat** (κατά), *down*; cataclysm, catacomb, catalogue, catapult, catechism, category, cathartic, cathedral, catholic, catoptics.

**dia** (διά), *through*; diagnosis, diagonal, diabolic, diapason. Disguised: devil (Lat. diabolus, Gr. diabolos), deacon.

**di**, **dis** (δίς), *twice*; dilemma, diphthong, dissyllable, diploma.

**dys** (δυσ), *ill, bad, hard*; like our *un-* and *mis-* dysentery, dyspepsia.

**ec**, **ex** (ἐκ, ἐξ), *out of*; eccentric, ecclesiastic, ecstasy, exorcise, exarch, exegesis, exodus, exoteric, exotic, eclogue, ellipse.

**en**, **el**, **em** (ἐν), *in*; encaustic, encyclical, encomium, ellipse, emporium, empiric, empyrean, emphasis.

**epi**, **ep** (ἐπὶ), *upon*; epitaph, epiphany, epoch, epact, ephemeral.

**eu** (εὖ), *well*; euphemism, eulogy. Disguised: evangelist.

**hemi** (ἡμι), *half*; hemisphere, hemistich.

**hyper** (ὕπερ), *above, beyond*; hyperbole, hypercritical, hyperborean.



**hypo, hyp** (ὑπό), *under*; hypochondria, hypocrite, hyphen.

**meta, met** (μετά), *after*, implies change; metaphor, method, methylene.

**mono, mon** (μόνος), *alone*; monograph, monogram, monody, monk, monad.

**pan** (πᾶν), *all*; pantheist, panacea, panorama.

**para, par, pari** (παρά), *by the side of*; paradigm, parallel, parallax, paroxysm, palsy, parhelion, parish; *not* paraffine (Lat. parum).

**peri** (περί), *round*; periphery, perigee, period, peristaltic.

**pro** (πρό), *before, forth*; prologue, problem, proboscis, prophet.

**pros** (πρός), *towards*; prosody, proselyte, prosthesis.

**syn, sym, sy, sys, syl** (σύν), *with*; synagogue, sympathy, syllogism, system, systole, syzygy.

## NATIVE SUFFIXES.

### 311. Noun Suffixes.

**-ard, -art** (augmentative); braggart, drunkard, dotard, blinkard, laggard, dastard, dullard. Bastard is Welsh.

**-craft** (O.E. cræft = skill, art, strength); as in priestcraft, woodcraft, witchcraft, leechcraft.

**-d** (participial suffix); deed (from do), seed (from sow).

**-dom** (O.E. dóm = doom. From deman, to judge. Comp. deem, dempster. Ger. -thum): power, authority, office, state; as in kingdom, Christendom, halidom (= holiness), thralldom, wisdom, heathendom, freedom. In O.E. we find bisceopdóm, (= bishopdom), abbotdóm. Modern forms: beadledom, rascaldom, scoundreldom.

**-en**. Diminutive: maiden, chicken, kitten. Feminine termination (Ger. -in): vixen (from fox), mynchen (nun, from munuc, monk).

**-er** (O.E. -a), agent; comer (O.E. cuma), slayer (O.E. slaga). (O.E. -er) instrumental; finger (= fanger, taker). Disguised: stair (*stigan*, to mount). (O.E. -ere) denoting a male agent; player, sower, writer, fuller. Disguised: beggar, sailor.

**-hood** (O.E. hād = person, state, quality. Comp. Ger. -heit); as in manhood, wifehood, priesthood, childhood, brotherhood, knighthood, sisterhood, neighbourhood, hardihood, likelihood. Likelihood has been corrupted probably by following the analogy of livelihood, from lif-lode = course of life. **-head** in Godhead is another form of this suffix.

**-ing** (diminutive); farthing, tithing, Ridling.

(Patronymics): Bildegling, son of Baldæg; Wódening, son of Woden; Browning, Harding. Names of places in -ingham.

- ling** (diminutive: comp. Ger. *-lein*, diminutive); darling, gosling, duckling, underling, nestling, twinkling, starveling, fatling, firstling, hireling.
- kin** (dim: comp. Ger. *-chen*); pipkin (from *pipe*), lambkin, lakin (= ladykin), firkin (from *four*), manikin, bodkin, gherkin.  
(Patronymics): Hawkins (Hal), Perkins (Peter), Watkins (Walter), Simpkins (Simon), Dawkins (David).
- kind** (O-E. *cýn*), as in mankind, womankind.
- le** (O.E. *-el*), instrument or agent; beadle (from beodan, to bid), steeple (from steopan, to raise), awl, settle, skittle (from sceotan, to shoot).
- lock, -ledge** (O.E. *lác*, gift, play) used to form abstract nouns: as in wedlock, knowledge. In O.E. we find *reáflác* (= rapine), *wíflác* (= wedlock), *scínlác* (= apparition), *feohtlác* (= battle).
- lock, -lic** (O.E. *leac*, = leek): garlic (spear-leek, from *gar* = spear), hemlock, charlock, houseleek, harlock.
- ness**. Abstract: darkness, goodness, wildness, wilderness, witness.
- nd** (from ending of imperfect participle); friend, fiend, errand.
- ock** (O.E. *-uca*). Diminutive and patronymic: hillock, bullock, ruddock (red-breast), Maddock, and Maddox (from Matthew), Pollock (from Paul).
- om -m**; barm, doom (deem), seam (sew), bloom (blow), blossom, bosom.
- red** (red, counsel); hatred, kindred, Ethelred (= noble in counsel), Mildred (= mild in counsel), sib-rede (relationship).
- ric** (O.E. *ríce*, rule, sway, dominion. Comp. Ger. *-reich*); bishopric. In O.E. we find *kingric* and *abbotric*.
- ry** (O.E. *ru*) = place; as in brewery, heronry, piggery, rookery; fishery; *collective*, yeomanry; *abstract*, knavery.
- rel**. Diminutive; cockerel, wastrel (a spendthrift, ne'er-do-weel), mongrel.
- ship, -skip, -scape** (O.E. *scípe* = form, state, from *scapan*, to shape. Comp. Ger. *-schaft*); friendship, worship (O.E. *weorth-scípe*), landscape, also landskip, fellowship, ownership, workmanship, ladyship, lordship.
- stead** (O.E. *stéde*, place); home-stead, bed-stead; names of places in -stead.
- ster** (O.E. *estre*), a female agent; webster, tapster, brewster, baxter. This suffix denotes an agent simply, without regard to sex, in punster, deemster (dempster), maltster, songster, huckster. Modern forms: youngster, oldster, roadster.

- th** (abstract), -**t** (from ending of pass. part.); uneouth (= unknown), wealth, height (Milton writes high), length, dearth, ruth, spilth, stealth, strength, troth, truth, width, after-math (*moveth*), mirth (merry), earth (from *ear*, to plough), sloth (from *slow*), berth (from *bear*), shrift (from *shrive*), drift (from *drive*), gift, rift, theft, weft, flight, drought (from *dry*), draft and draught (from *draw*).
- ther**, -**der**, -**ter** (agent, or instrument, with accompanying idea of duality); father, mother, sister, brother, daughter; (mere agency) water (wet), winter (wind), rudder (row), bladder (blow), laughter (laugh), murder, feather.
- tree** (O. E. *treow*); roof-tree, axle-tree, rood-tree, gallows-tree.
- wright** (O. E. *wyrhta* = workman); ship-wright, wain-wright (= wagon-maker), wheel-wright.
- ward** = keeper; woodward, hayward, bearward, steward.
- y** (O. E. *ig*); body, honey.
- y**, -**ie** (diminutive); lady, doggie, Charlie, lassie.

### 312. Adjective Suffixes.

- ed**, -**d** (participial); cold, loud, ragged, wretched, long-eared, new-fangled (*fangan*, to take; taken up with new things).
- en** (material of which a thing is made); wooden, golden, silver, eedarn, flaxen, linen (from *lin*, flax), oaken, hempen.
- en** (participial); bounden, molten, drunken, forlorn, shorn, torn.
- ern** (denoting the region of the globe); southern, eastern, northern, western.
- er**; elever, sliper (= slippery).
- fast** (O. E. *fæst* = firm); steadfast, rootfast, soothfast, shamefast (wrongly written shamefaed).
- fold** (O. E. *feald*. Comp. Lat. -plex, from *plieo*); twofold, manifold. *Simple* has taken the place of *anfeald* (onefold).
- ful** (O. E. *ful* = full); sinful, wilful, needful.
- ish**, -**ch** (O. E. -isc, partaking of the nature of); boorish, ehildish, heathenish, churlish, uppish, outlandish, waspish, peevish, whitish, greenish, goodish. Patrial adjectives: English, Welsh (*Wylise*), Irish. Modern: young-mannish.
- le** (O. E. -el); little (*lyte*), mickle, tiekle (superseded by *ticklish*), brittle (*bryttan*, to break), idle, stiekle (Devonshire = steep).
- m**; warm, grim.
- less** (O. E. *leás*, loose, destitute of); sinless, fearless, toothless.
- like**, -**ly** (O. E. *líc* = like); warlike, wifelike, childlike; manly, womanly, bodily, godly, ghastly (ghostlike).



- ow (O. E. -u and -wa) ; narrow, fallow, callow.
- right (O. E. riht) ; upright, downright.
- some (O. E. -sum, Ger. -sam. Not connected with the pronoun *some*) ; longsome, winsome, lissom (lithe), buxom (*bujan*, to bend), gladsome, wholesome.
- teen, ten ; thirteen, fourteen.
- eth (O. E. -othe), ordinal ; fifth, tenth, fifteenth.
- ty (O. E. -tig, Ger. -zig), tens in numeration ; twenty, thirty.
- wise, ways ; righteous (rightwis).
- ward, direction ; homeward, seaward, landward, heavenward, awkward (wrong-way-ward), froward, toward.
- y (O. E. -e) ; worthy, smithy ; (O. E. -ig), guilty, dizzy (dysig = foolish), wealthy, healthy, mighty, any, many, dreary ; (O. E. -iht denotes *material*) hairy, stony.

### 313. Adverbial Suffixes.

- ere (place where) ; here, there, where.
- es, -se, -ce, -s (genitive) ; unawares, sometimes, besides, else, hence, thence, needs, eftsoons.
- ly (O. E. līce) ; wilfully, only, badly, purely.
- ling, -long (direction) ; darkling, grove-ling, sidelong.
- meal (O. E. mælum, dat. pl. of *mæ̅l*, time, portion) ; piecemeal, limb-meal, flock-meal = troop-wise (Chaucer), stound-meal (Chaucer) = hour by hour. In O.E. we have styccemælum = stitch-meal ; sceáfmælum = sheaf-wise.
- om (dative termination) ; whilom, seldom.
- ther (direction towards) ; hither, thither.
- ward, -wards (direction) ; homeward, homewards, hitherward, inwards.
- wise, -way, ways ; anywise, nowise, otherwise, straightway, always.

### 314. Verb Suffixes.

- el (frequentative) ; dabble, dwindle (O. E. dwinan, to fade), dibble (dip), dazzle (daze), grapple (grap, grab, gripe), sparkle, startle, mingle, struggle (stray), swaddle (swathe), dribble (drop), nestle, niggle, nibble (neb = bill), waddle (wade), gabble (gab, comp. gabber and jabber), gaffe (gaf = hook), curdle, hurtle (hurt), hustle.
- er (frequentative) ; patter (pat), clatter, chatter, sputter (spit), batter (beat), glimmer (gleam), simmer, stagger (stay), flutter, flutter (flit), stutter (M.E. stut), stammer, wander (wand), welter.

After adjectives **-er** is causative; linger (long), lower, hinder.

**-en** (causative); lengthen, soften, sweeten, fatten, brighten, lighten.

**-en, -on** (sign of the infinitive preserved); gladden (gladian), hearken (heorcnian), reckon (O. E. recan).

**-k** (frequentative); hark (hear), talk (tell), stalk (steal).

**-se** (O. E. **-sian**) (causative); cleanse, rinse (Ger. rein = pure).

Verbs are often formed from nouns by some change (*a*) of the radical vowel, (*b*) of the final consonant, (*c*) or of both.

(*a*) breed (brood), feed (food).

(*b*) graze (grass), glaze (glass), halve (half), calve (calf).

(*c*) breathe (breath), bathe (bath).

Causative verbs are formed in some instances by a modification of the root-vowel of the corresponding intransitive forms. Comp. drink and drench, rise and raise, lie and lay, sit and set, fall and fell. In O.E. we had *yrnan*, to run, and *ærnan*, to let run; *byran*, to burn (intrans., ardeo), and *bærnan*, to burn (trans., uro); *sincan* (intrans.), *sencan* (trans.); *weallan*, to boil (intrans.), *wyllan*, to boil (trans.), &c. The common causative ending in O.E. was **-ian**.

## SUFFIXES OF LATIN ORIGIN.

### 315. Noun Suffixes.

**-age** (Lat. **-aticum**) forms abstract nouns; age, savage (silvaticum), voyage (viaticum), personage, marriage, homage, salvage. Hybrids: mileage, tonnage, poundage, shrinkage, bondage.

**-an, -ain** (Lat. **-anus**), *connected with*; publican. Disguised: chaplain, captain, certain, humane, mundane, sexton (sacristan). Modern forms: antiquarian, civilian, courtesan, artisan, partisan.

**-al, -el** (Lat. **-alis**, *possessing the qualities of*); cardinal, animal, canal, channel, hospital, hostel, hotel, spital, jewel (Mid. Lat. *jocale*, from *gaudium*).

**-ant, -ent** (Lat. **-antem, entem**), *denotes an agent*; assistant, merchant, agent, student, miscreant, recreant. Giant is from Gk. *gigantos*, gen. of *gigas*.

**-ance, -ancy, -ence, -ency** (Lat. **-antia, -entia**), forms abstract nouns from the present participle; distance, constancy, consistency, consistency. Disguised: chance (cadentia).

**-and, -end** (Lat. **-andus, -endus**), forms nouns from the gerundive; legend (something to be read), deodand (to be given to God), prebend, provender (a portion to be provided).

**-ary** (Lat. **-arium**) denotes the place where anything is kept;

laundry (lavo, I wash), vestry, sacristy, granary, aviary, seminary, salt-cellar (salière), saucer (for holding sauce), larder (a place for keeping bacon, Fr. lard), pantry (panis, bread). Modern: vinery, chapelry. Hybrids: Jewry, nunnery (Ital. nonna).

Hybrids in **-ery, -ry**, denoting *condition, a collection*; thievery, knavery, cookery, slavery, rookery, piggery.

**-ary, -er** (Lat. *-arius*), denotes *a person engaged in some trade*; statuary, secretary. Disguised in chancellor (cancellarius), farrier, vicar, archer, butcher, carpenter, mariner, butler (= bottler), officer, engineer (ingeniator), usher (ostiarus), brigadier, premier.

**-ate** (Lat. *-atus*, ending of pass. part.; Fr. *-é, -ée*), *agent*; advocate, curate, legate, legatee, trustee, ally, covey. Consulate and primate are differently formed.

**-ce** (Lat. *-cium*); edifice, benefice, sacrifice.

**-el** (Lat. *-ela*); quarrel, cautel, candle, tutelage.

**-el** (Lat. *-allus, -ellus, -illus, -ulus*), *diminutive*; chancel (cancelli), title, chapel, mettle, people, castle, pommel, veal (vitulus), libel, seal (sigillum). Disguised: roll (rotula). Hybrids: cockerel, dotterel, pickerel.

**-en** (Lat. *-enus, -ena, -enum*), alien. Disguised in vermin, venom, chain (catena).

**-ern** (Lat. *-erna*); lantern, cavern, cistern, tavern.

**-et, -ot, -ette, -let** (diminutive); pocket, cygnet, fillet, coquette, paroquette, flageolet, coronet, owlet, circlet, cutlet (costa, rib), casket, corset, cruet, pullet, ballot, chariot, tartlet.

**-ess** (late Lat. *-issa*), *female agent*; empress, governess, sorceress. Hybrids: murderess, sempstress.

**-ice, -ise** (Lat. *-itia*, Fr. *-ise, -ice, -esse*); service, merchandise, justice, malice, largesse, riches.

**-ice, -ish** (Lat. *-icem*, acc. of words in *-x*); pumice, radish. Disguised: judge (judex), race (radix).

**-icle, -ucle** (Lat. *-iculus, -uculus, -ellus, -ulus*), *diminutive*; particle, versicle, article, fable (fabula), stable, people, table, miracle, pinnacle (penna, wing), peril (periculum), tabernacle (from taberna), reticule, riddle. Disguised: rule (regula), carbuncle (a little coal, carbo), ferule, damsel (dominicella = little lady), parcel (a little part), morsel (a little bite, from mordeo), model (modus), muscle (musculus), corpuscle (corpusculum), uncle (from avunculus), vessel (from vas).

**-iff** (Lat. *-ivus*), adjectival; caitiff, plaintiff, bailiff.

**-ine, -in** (Lat. *-inus*), adjectival; divine, cousin (consanguineus).

**-in** (Lat. *-inem*, acc. termination); virgin, origin, margin.



- ion, -tion, -sion, -son, -som, -cion** (Lat. -ionem, acc. termination), denotes primarily the *action*; action, potion, lection, position, vacation, poison (potio), season (satio), venison (venatio), liaison (ligatio), lesson (lectio), ransom (redemptio), benison (benedictio), malison (maledictio), foison (abundance, from fusio).
- m, -me**; charm (carmen), crime. Disguised: noun (nomen), renown, leaven, volume, régime.
- ment** (Lat. -mentum); instrument, vestment, document, impediment, moment (a moving force), monument, ornament. Modern forms: parliament, enchantment, nourishment, garment. Hybrids: acknowledgment, fulfilment, atonement.
- mony** (Lat. -monium); ceremony, testimony, matrimony, sanctimony, acrimony.
- on** (Lat. -o); falcon, carbon, mansion, pigeon (Lat. pipio).
- oon** (Fr. -on; Ital. -one), *augmentative*; balloon, dragoon, harpoon, saloon, buffoon, poltroon, cartoon. Disguised in trombone.
- our, -or** (Lat. -orem, acc.; Fr. -eur), *abstract*; labour, savour, ardour, clamour, amour. Modern: behaviour, grandeur.
- or, -our, -er** (Lat. -torem, acc.; Fr. -teur), *agent*; actor, auditor, victor, monitor, saviour, governor, emperor, compiler (compiler), founder (fundator), juror (jurator), emperor (imperator), preacher (prædicator), juggler (joculator), author (auctor).
- ory, -ger, -or, -our, -er** (Lat. -orium, -oria), *place*; refectory, repository, auditory, dormitory, lavatory, oratory, dormer, manger (manducatorium), parlour (parlatorium).
- t** (Lat. -tus, p. part.); act, usufruct, fruit, fact, feat, joint, rent (reddere, to give back), point, debt, suit, comfit (= confect), conceit (concept), counterfeit.
- ter** (Lat. -ter); master (magister, from magis), minister (from minus).
- tery** (Lat. -terium), *employment, condition*; ministry, mastery.
- trix** (Lat. -trix), *feminine agent*; executrix, testatrix, improvisatrice.
- ter, -tre** (Lat. -trum); cloister, theatre, spectre.
- tude** (Lat. -tudinem, acc.), latitude, longitude, altitude, beatitude, fortitude, custom (consuetudinem).
- ty** (Lat. -tatem, acc.), *abstract*; charity, bounty (bonitas), vanity, cruelty, poverty (paupertas), fealty (fidelitas).
- ure** (Lat. -ura) denotes *action*; juncture (joining), aperture, cincture, measure (mensura), picture. Modern: verdure, jointure, enclosure, caricature.

- y (Lat. -ia); family, copy, victory, story.
- y (Lat. -icus); enemy.
- y (Lat. -ium); joy (gaudium), study, augury, remedy.
- y (Lat. -atus); ally, deputy.
- y (Lat. -ies); progeny.

### 316. Adjective Suffixes.

- aceous (-aceus), *material*; farinaceous, argillaceous.
- acious (-acem, acc.), *propensity*; tenacious, voracious, loquacious, voracious.
- al (Lat. -alis), *belonging to*; legal, loyal, regal, royal, equal.
- an, -ane, -ain (-anus), *belonging to*; urban, urbane, human, humane, certain. Disguised in dean (decanus), piano, courtesan.
- ant, -ent (-antem, -entem, acc. of pres. part.); distant, trenchant, current, accident.
- ar (Lat. -aris), *belonging to*; secular, regular, singular. Disguised: premier.
- ary, -arian, -arious (Lat. -arius), *belonging to*; contrary, necessary, agrarian, gregarious.
- atic (Lat. -aticus); lunatic, fanatic (from fanum), aquatic.
- ate (Lat. -atus, pass. part. and adjectival); determinate, desolate, private.
- ble (Lat. -abilis, -ebilis, -ibilis), *denotes the possibility of something being done*; movable, amiable, soluble, feeble (Lat. febilis. Cp. foible). Hybrid: eatable, drinkable.
- ble, -ple (Lat. -plex), *fold*; double, duple, triple, treble.
- esque (Lat. -iscus, Fr. -esque); picturesque, burlesque, grotesque. Disguised: morris (Moresco), a Moorish dance.
- fic (Lat. -ficus); terrific.
- ic (Lat. -icus), *belonging to*; civic, classic, barbaric. Disguised in indigo (= Indicus).
- id (Lat. -idus), *possessing the quality expressed by the verb*; frigid, morbid, acid, tepid.
- il, -ile (Lat. -ilis), passive; docile, mobile, fragile, civil. Disguised: subtle, gentle, frail (fragilis).
- ine (Lat. -inus), *belonging to*; divine, crystalline, lacustrine, canine.
- ive (Lat. -ivus), *inclined to*; pensive, active, native, captive. Disguised: resty (restive), massy (massive). Hybrid: talkative.

- lent (Lat. -lentus), *fulness*; opulent, corpulent, fraudulent, violent (vis).
- ory (Lat. -orius); illusory, amatory, admonitory.
- ose, -ous (Lat. -osus), *fulness*; verbose, grandiose, glorious, curious, envious.
- ous (Lat. -us); assiduous, ingenuous, omnivorous. Hybrids: wondrous, timeous, boisterous. Righteous is O.E. rihtwis.
- se (Lat. -sus), *participial*; tense, intense.
- te, -t (Lat. -tus), *adjectival*; chaste (castus), fortunate, modest, honest.
- und (Lat. -undus); moribund, jocund, rotund. Disguised: round, second.
- ulous (Lat. -ulus); querulous, sedulous.
- urn (Lat. -urnus); auburn (Low Lat. *alburnus*, whitish).

### 317. Verb Suffixes.

- ate (Lat. -atus, pass. part.); complicate, supplicate. Hybrid: assassinate.
- esce (Lat. -esco) denotes the beginning of an action; effervesce, coalesce.
- fy (Lat. -ficere, Fr. -fier. From facio); magnify, signify.
- ish (Fr. -issant, ending of present participle of verbs in -ir); nourish, finish, cherish, perish.
- ite, -ete, -t (Lat. -itus, -etus, -tus: pass. part.); connect, reflect, delete, expedite.

### 318. Greek Suffixes.

- ē (-η), *action*; strophe, catastrophe.
- y (-ια), *quality*; philosophy, monarchy.
- ad (-αδος), *Genitive ending*; Iliad, Troad, monad.
- ic, ics (-ικός), *belonging to*; politic, politics, ethics, logic, music, physic, physics, graphic, authentic, æsthetic.
- sis, -sy, -se (-σις), *action*; crisis, emphasis, genesis, palsy (paralysis), hypocrisy, poesy, ellipse, phase, base.
- ma, -em, -me, -m (-μα), *the result of an action*; dogma, drama, diorama, system, diadem, theme, scheme.
- st (-στης), *agent*; baptist, sophist, botanist, iconoclast. Hybrids: educationist, educationalist, excursionist, protectionist, abolitionist, journalist, positivist, socialist, purist, specialist, royalist.
- te, -t (-της), *agent*; poet, comet, planet, apostate.



-**ter, tre** (-τρον), *the instrument or means by which an action is performed*; metre, centre.

-**sm** (-σμα), *result*; schism, cataclysm, spasm.

-**isk** (-ισκος), *diminutive*; asterisk, obelisk.

-**ize** (-ιζω), *verb-ending*; Philippize, baptize, Judaize. This termination is sometimes spelled -ise, but -ize is preferable in words derived directly from the Greek. It should not be confounded with the last syllable of circumcise (cædo). Minimize is a hybrid formation. Gorgonize (Tennyson).

### 319. OLD ENGLISH WORDS HAVING MODERN REPRESENTATIVES OR DERIVATIVES.

[The more prolific roots are marked with an asterisk.]

\***Ác**, oak: *acorn, Acton, Auckland, Auckworth, Axholme* (oak-island), *Ockley, Oakham, Uckfield*

acan, to *ache*

ácsian, to *ask*

ácumba, *oakum*; that which is *combed out*

adesa, an *adze*

ádl, disease; *addled*

\***æcer**, a field, *acre*; *God's acre, West-Acre*

\***æfen**, *even*; *eventide*

\***æfre**, always; *ever, every*

æfter, according to, *after*. 'Reward us not *after* our sins.'—*P. Book*

ægg, plu. ægru, *egg*. The plural in Middle English was eyren. Caxton writes, 'What sholde a man in theyse days now write—egges or *eyren*?' *Eyry* is not, as is sometimes stated, a corruption of *eggery*, but from Fr. *aire*, a nest of hawks

æghwæther, *either*

æł, *awl*

æł, an *eel*; *eel-pout*

\***ælc**, *each*; *every* (= ever-each)

ælmysse, *alms* (G. eleemosyne).

æmtig, *empty*

æmyrie, *embers*

ænig, *any*

\***ær**, *ere*; *erst, early*. 'Come it *ear*', come it *late*, in May comes the cow-quake.'—*Old Proverb*

ærend, *errand*

ærian, to plough; to *ear*.—Deut. xxi. 4

\***æsc** (still pronounced *esh* in Lincolnshire), *ash*; *Ascot, Ashdon, Ashcombe, Escombe, Eskgill, Ashby, Ashbourne, Ashwell*

æsce, *ashes*

æspen, *aspen*

æstspornan, to kick; *spurn*

\***æthele**, noble; *ætheling, prince*; *Edgar Atheling, Ethelbert*

ætwtan, to *twit*

ágan, past *ahte*, to possess; *own, ought*

\***áht**, *aught, naught*

án, *one*; *only, alone*

ancleow, *ankle*

andlang, *along*

andswerian, to *answer*. Lit. to swear in opposition to. From *and-*=against, and *sverian*, to swear

angel, hook; *angle*

appel, *apple*

árewē, *arrow*; the river *Arron*

arm, *arm*; *armlet*

- assa, *ass*. Cp. Ger. *Esel*, Lat. *asinus*  
 áta, *out*  
 áth, *oath*  
 bá, *both*  
 \*bacan, to *bake*; *batch*, *baker*,  
*Baxter* (a female baker)  
 \*bæc, *back*; *baekbiter*, *baekwards*,  
*abaek*, to *back*, *Saddle-back*  
 \*bælg, *bag*; *belly*, *bulge*, *bellows*  
 bæc, *bier*, from *béran*  
 \*bær, *bare*; *barefoot*, *barefaced*,  
*barely*  
 bæst, inner bark; *bast*  
 bæth, *bath*; *Bath*. Cp. *Baden*  
 \*báld, *bold*; *Baldwin* (bold in  
 battle; *win* = contest), *Ethel-*  
*bald*  
 bán, *bone*  
 \*bana, *bane*, slayer; *ratsbane*,  
*baneful*, *henbane*, *fleabane*  
 banc, *bench*  
 bár, *boar*  
 \*bát, *boat*; *boatswain*  
 beacen, *beacon*; *beekon*  
 bæftan, behind; *abaft*  
 bealu, *bale*; *baleful*  
 \*beám; 1. a tree; 2. anything in  
 a straight line; *beam*, *horn-*  
*beam*, *bog-beam*, *sun-beam*,  
*Bampton* (Beam *dún* = tree-  
 hill), *Beamfleet*, *Bamfleet*,  
*Banflect*. Comp. Ger. *Baum*,  
 Dutch *boom*  
 bean, a *bean*  
 bearn, a child; *bairn*, from  
*béran*, to bear  
 \*beátan, past beot, to *beat*;  
*batter*, *beetle*, a wooden ham-  
 mer (O.E. *bytl*)  
 becuman, to happen; *become*  
 bed, *bed*; *bedridden* (O.E. *bed-*  
*rída*. From *rída*, a rider).  
 The word was originally used  
 in a sarcastic sense  
 béd, a prayer; *bedesman*, *bead*  
 (from *biddan*, to pray). *Beads*  
 were little balls on a string,  
 used for helping the memory  
 in saying a number of prayers.
- ‘To bid one’s beads’ was to  
 say one’s prayers  
 beginnan, to *begin*  
 begytan, to *beget*  
 behofian, to require; *behore*  
 belle, *bell*; bellan, to *bellow*.  
 N.B.: Belfry is not from this  
 source, but from N.F. beffroi,  
 a watch-tower  
 bén, prayer. ‘What is good for  
 a bootless *bene*?’—*Words-*  
*worth*  
 bendan, to *bend*. From *band*  
 beo, a *bee*  
 beódan, to command, *bid*;  
*beadle* (O.E. *bydel*)  
 beofer, *bearer*  
 beón, to *be*; *become*, *albeit*  
 \*beorgan, to save, shelter; *bur-*  
*row* (Prov., shelter from the  
 wind, as in ‘the burrow side  
 of the hedge’), *bury*, *burg-*  
*lar* (a townrobber); *burgh*,  
*borough*, *harbour* (O.E. *here* =  
 army), *harbinger*, one sent on  
 before to secure shelter; *bor-*  
*row*, to obtain money on se-  
 curity  
 beorma, *barn*  
 bera, a *bear*  
 \*béran, to *bear*; *burden*, *bier*, *bairn*,  
*birth*, *berth*, *brood*, *burden*,  
*bird* (the young of any ani-  
 mal)  
 bere, *barley*; *barn* (from *bere*,  
 barley, and *ern*, a place. Cp.  
*bæees-ern*, a baking place),  
*barton* (a court-yard)  
 bereafian, to rob; *bereave*. Comp.  
*reerer* = (robber), *rive*, *rob*  
 berstan, past bærst, to *burst*;  
*outburst*  
 besma, a *besom*  
 besprecan, to *bespeak*  
 \*bétan, to make good; *better*,  
*best*, *boot* (verb), *bootless*  
 betweonan, *between*. Cp. *two*,  
*twín*  
 betweox, *betwixt*  
 biddan, to pray. See *Béd*

- \*b'gan, or beogan, to bend; *bow*, *rainbow*, *elbow* (the bending of the arm. Cp. *ell*, the length of the fore-arm, Lat. *ulna*, the fore-arm), *bough*, *boughts* (the coils of a rope), *bout* ('In notes with many a winding bout.'—*L'Allegro*), *bight* as in the *Bight* of Benin, *buxom* (O.E. *bocsum* = flexible, tractable, obedient)
- bill, falchion; *bill-hook*, brown-*bills* (Lear)
- bin, manger; *bin*
- \*bindan, past band, to *bind*; *bundle*, *band*, *bond*, *bondage*, *hop-bine*, *wood-bine*, *bandog*
- birce, *birch*
- bisgian, to *busy*; *business*
- \*bitan, to *bite*; *bit*, *beetle* (O.E. *bitel*. Dim., the little *biter*), *bait*, *bitter*
- blác, pale; *bleach*, *bleak*
- blæc, *black*
- blæd, *blade*. From *b'low*, to bloom
- blæddre, *bladder*
- bláwan, past bleów, to *blow*; *blast*, *blaze*?
- blendan, to mix; *blend*
- bleo, colour; *blue*
- bletsian, to *bless*; *blithe*, *bliss*
- blind, *blind*; *blend*
- blód, *blood*; *bleed*
- \*blówian, to blossom; *blow* (of flowers), *blood*, *blade*, *blossom*, *bloom*
- béc, *book*; *boc-land* (land held by a charter or writing)
- bodian, to announce; *forebode*
- bodig, the chest; *body*, *bod-dice*
- bóld, *bold*; *band*, *bandy*
- bolla, a *bowl*
- bolster, *bolster*. From *bolla*
- bonda, a householder; *hus-band*
- bord, *board*, table, 'bed and *board*,' 'The Lord's *Board*'
- borgian, to *borrow*. See *Beorgan*
- bósm, *bosom*
- bót, remedy; *boot-less*, to *boot*, vb.
- \*brád, *broad*; *Bradfield*, *breadth*, *Bredon* (*denu*, valley)
- brægen, *brain*
- bræs, *brass*; *brazen*, *brazier*
- bræth, *breuth*; *breathe*, *breath-less*
- bræw, *brow*; *eye-brow*
- \*brand (from *byrnan*, to *burn*); *brand*, *fire-brand*, *brand-new*
- bréc, plu. of bróc, *breeches*; *brogues*
- \*brecan, past bræc, to *break*; *breakers*, *brake*, *bracken*, *breach*, *brick*, *break-fast*, *break-water*
- bremel, *bramble*
- breóst, *breast*. Cog. *brisket*
- \*breówan, to *brew*; *brewis*, *broth*, *brose*, *barley-bree*
- brér, *briar*
- bricg, *bridge*
- \*brid, the young of any animal; *bird*. From *béran*
- brídan, to *braid*
- brídel, *bridle*. From *bredan*, to *braid*
- bringan, past brohte, to *bring*
- bróc, *brook*; *brooklet*
- bréc, a badger; *Brocden*, *Brox-bourne* (= badgers' stream), *Brocthorp*
- bróm, *broom*; *Brompton*, *Bromley* (*Broom-meadow*). Cog. *bramble*
- bróther, *brother*. Gebrothru, *brethren*, *brotherhood*
- brýd, a *bride*; *bride-groom* (*guma*, a man), *bridal* (= *bride-ale*, a marriage feast)
- \*búan, to cultivate; *boor*, *boorish*, *neighbour*, *bower*. Cp. Du. *boer*
- buc, pitcher; *bucket*
- búr, chamber; *bower*
- \*burh, *burgh* (see *Beorgan*); *Edinburgh*, *Borstal* (*stal* = seat), *Canterbury*, *burgher*, *borough*. Cog. *burgess*
- bylig, *bellows*; *bag*, *belly*, *bilge*



- byrgan, to *bury*, *burial* (O.E. *birgels*, a sepulchre)  
 byrnan, to *burn* (past *barn*); *brimstone*, *brown* (burnt colour), *brunt*, *brand*, *brandy* (Ger. *brannt-wein*, distilled wine), *brindle*. Cog. *Bruin*  
 byrst, *bristle* (dim.)  
 cæg, *key*  
 cærse, *cress*. 'Not worth a *curse*' = not worth a *cærse*. Cp. 'Wisdom and witte now is nought worth a *carse*.' (Piers Plowman.) See Skeat  
 \*cáld, *ceald*, *cold*; *chill*, *cool*, *Caldwell*, *Colebrook*, *Colburn*  
 calu, *bald*; *callow*. Lat. *calvus*  
 camb, *comb*. See Cemban  
 cárian, to *carc*; *careful*, *chary*  
 catt, *cat*, *catkin*, *kitten*, *kitling*, *caterpillar* (*pilosus* = hairy), *caterwaul*  
 ceáca, *cheek*  
 ceafu, *chaff*  
 cealf, *calf*, *calve*, *Calverley*, *Kelvedon* (Calf's-hill)  
 \*ceáþian, to *buy*, *ceáp*, *bargain*; *cheap*, *chapman* (= merchant), *chaffer*, *Chepstow*, *Cheapside*, *horse-coper*, *chop*. Cp. Ger. *kaufen*, to sell, and *Kaufmann*, merchant. Also *Copenhagen*  
 ceaster, city (L. *castra*), *Gloucester*  
 cemban, to *comb*; *kempster*, *unkempt*  
 céne, *keen*. Cog. *ken*, *can*  
 \*cennan, to *bring forth*, *kindle*, *kin*, *kind*, *kindred*, *kindly*  
 ceol, small ship; *keel*, *Chelsea*, *keelson*. Cog. Du. *keel*-haul  
 ceorfan, to *carve*  
 ceorl, a *churl*, *Charles'* wain (= the churl's wagon). Cp. O.N. *carl*, a man. Sc. *carle*, *carlin*  
 ceósan, to *choose*  
 ceówan, to *chew*  
 cépan, to *keep*  
 cese, *cheese*; from L. *caseus*  
 cetel, *kettle*; *kettle-drum*  
 cicen, pl. *cicenu*, *chicken*; *chick-weed*  
 cidan, to *chide*  
 cild, plu. *cildre* and *cildrs*, *child*, *Childermas* (Innocent's Day), *childhood*, *childing*  
 cin, *chin*  
 circe, *church*. Dan. *kirke*  
 cirps, *crisp*. Cp. Lat. *crispus*  
 clæg, *clay*. Cog. *clog*  
 clæne, *clean*; *cleanse*  
 clam, anything that is clammy or holds fast, *clam*; *clamp*, *clump*, *clams*  
 cláth, *cloth*; *clothe*, *clothier*  
 clawu, *claw*  
 cleófan, to *cleave*; *cleaver*  
 cleopian, to *call*; *yclept*, to *clepe* (Macbeth)  
 clucgge, bell; *clock*  
 \*clúfan, to *cleave*; *clifan*, to *cleave* to; *cliff*, *cleft*, *cloven*  
 clyppan, to *embrace*; *clip*  
 enápa, boy; *knave*, *knavery*  
 cnáwan, to *know*; *knowledge*  
 cñedan, to *knead*  
 cnców, *knee*; *knock-kneel*, *kneel*. Cp. Lat. *genu*  
 cniht, youth; *knight*  
 cnoll, *knoll*  
 cnucl, *knuckle*  
 cnyll, *knell*  
 cnyttan, to *knit*; *knot*  
 cíc, *cock*; *chicken* (cicen), *chick-weed*, *chicken-pox*, *chicken-hearted*. Not *chick-pea*  
 cod, bag; *pease-cod*  
 cofa, *core*  
 comb, *valley*; *Boscomb*, *Chilcomb*, *Compton*, *Comb-Basset*. W. *cwm*, pron. *coom*  
 corn, seed; *corn*, *pepper-corn*, *kernel*. Not *acorn*  
 coss, *kiss*. Ger. *Kuss*  
 crabbe, *crab*  
 cræft, art, *craft*; *crafty*, *handicraft* (note the -i. The O.E. form is *hand-gecraft*)

- cræt, *cart*; *carter*, *cartage*  
 crafian, to *erave*; *craven*  
 crán, *erane*; *Cranborne*  
 cranc, weak; *eranky*  
 cráwan, to *crow*; *crow*, *crow-bar*  
 ('having a strong beak like a  
 crow'—Skeat)  
 creópan, to *creep*  
 \*cric, *cruteh*; *crook*, *crooked*,  
*erotehet*, *eroeket* (cp. Fr.  
*crochet*), *cricket* (cricket bats  
 were formerly crooked)  
 cú, *cow*; pl. *cý*. Sc. *kye*  
 \*cuc, *cwic*, alive, *quick*; *quicken*,  
*quick-set*, to cut to the *quick*,  
*couch* or *quiteh* grass, *quick-*  
*lime*, *quick-sand*, *quick-silver*  
 cumán, to *come*; *comely*  
 \*cunnan, to know, to be able;  
*can*, *con*, *eunning*, *canny*, *ken*,  
*uncouth*, *ale-conner* (inspect-  
 or of ales)  
 cwéarn, a mill; *quern*  
 cwellan, to *kill*; *quell*  
 cwén, *queen*, *quean*  
 cwencan, to *queneh*  
 cwethan, past *cwæth*, to *say*;  
*quoth*, *bequeath*  
 cyning, *king*; *Kingston*, *Kine-*  
*ton*, *Kingsbury*. Cp. Ger.  
*König*  
 cyrran, to turn; *jar*, on the *jar*,  
 i.e. turn, *charwoman*, one who  
 does an occasional *turn* of  
 work  
 cýte, *cot*; *cottage*, *sheep-cot*, *Cots-*  
*wold*  
 dæg, *day*; *dawn*, *daisy*  
 \*dælan, to divide; *deal* (verb),  
*dole*, *deal* (fir-wood), *dale*, *dell*  
 deaf, *deaf*; *deafen*  
 deág, *dye*  
 dearran, past *dorste*, to *dare*;  
 Sc. *dour*  
 deáth, *death*, Icel. *deyja*, to *die*  
 deaw, *deu*; *deu-lap*  
 delfan, to dig; *delve*  
 \*déman, to judge; *deem*, *doom*,  
*dempster*, *Doomsday*  
 \*denu, a valley; *den*, names of  
 places ending in -den, as  
*Tenterden*, *Taunton Dean*,  
*Cobden*, *Rotting-dean*  
 deofan, to *dive*; *di-dapper* =  
*dive-dapper*  
 deóp, *deep*; *depth*, *Deptford*  
 \*deór, beast; *deer* (originally ge-  
 neric. Thus Shakspeare makes  
 Mad Tom say in *King Lear*:  
 'But mice and rats and such  
 small *deer* Have been Tom's  
 food for seven long year'),  
*Durham*, *Derby*. Comp. Ger.  
*Thier*, a *beast*  
 deór, *dear*; *dearth*, *darling*,  
*endear*  
 deorc, *dark*; *darken*  
 díc, *dyke*; *ditch*  
 dihtan, to dispose; *dight*  
 dóhtor, *daughter*. Comp. Gk.  
*thugatēr*  
 dol, foolish; *dull*, *dolt*  
 dón, past *dyde*, to *do*; *deed*  
 drædan, to *dread*  
 \*dragan, to *drag*; *draw*, *draught*,  
*dray*, *draggie*, *dredge*  
 drencan, to *drench*  
 dreógan, to *drudge*  
 dreór, *gore*; *dreary*  
 \*drifan, to *drive*; *drift*, *drove*  
 \*drig, *dry*; *drought* (Sc. *drouth*),  
*drug* (= dried plant?)  
 drincan, to *drink*; *drunk*,  
*drunkard*  
 \*dripan, to *drop*; *drip*, *dribble*,  
*driblet*, *drivel*, *droop*  
 dugan, to be good for (valere);  
 to *do* as in 'How do you *do*?'  
 'He will *do* well'  
 dumb, *dumb*; *dummy*  
 \*dún, mountain; *down*, *adown*  
 (= of dune, from the hill. Cp.  
 Fr. *à mont* = to the hill, *à val*  
 = to the valley), *Downs*,  
*Snowdon*, *Hunting-den*;  
*Downham*  
 duru, *door*. Cp. Gk. *thura*  
 dust, *dust*; *dusty*  
 dýnan, to *dine*; *dinner*  
 dýnt, stroke; *dint*

- dyppan, to *dip*  
 dysig, foolish; *dizzy*  
 dwinan, to pine; *dwindle*  
 eác, also; *eke*, *nick*-name (an *eke*-name)  
 \*eáge, *eye*; *Egbert* (= bright eye), *eye*-bright (euphrasy), *eye*-brow, *daisy*. Cog. -ow in window (O.N. *vindauga*, wind-eye, an opening to admit air). Cp. Ger. *Auge*, Lat. *oculus*  
 eahta, *eight*. Ger. *acht*, Goth. *ahtau*, Lat. *octo*  
 eald, *old*; *alderman*, *Aldbrough*, *Alton*, *Alford*, *Auburn*, *Authorpe*, *elder*  
 eall, *all*; *already*, with *al*  
 \*ealu, *ale*; *bridal* (= bride ale), *Whitsun-ales*. O.N. *öl*  
 eáre, *ear*; *ear*-wig (an insect supposed to lodge itself in the ear. *Wiega* or *wigja* = an insect), *ear*-ring. In O.E. the little finger was called by the disagreeable name of eár-scrypel = ear-scraper  
 earm, *arm*  
 earn, eagle; *Arnesby*, *Earnley*  
 earnian, to reap; *earn*, *earnings*  
 east, *east*; *Essex*, *Sterling* (= Easterling), *Easter* (from the goddess, Eostre, whose name is from the same source as *East*)  
 ebbe, *ebb*; *Ebbfleet*, *ebb*, adj. = low. 'Cross the stream where it is *ebbest*.'—*Lancashire Proverb*. Same root as *even*  
 \*ece, *ache*  
 ecg, *edge*; *Edgehill*, *Strathdon-edge*, *Swirrelledge*; to *egg*  
 \*efer, a wild boar; *Ererton*, *Everleigh*, *Evershot*, *Eversholt*, *Evershaw*  
 efese, *caves* of a house, a brim, brink, edge of a hill; *Eresham*, *Habergham-Eaves*, *cares-dropper*  
 \*eft, again; *after*, *afterwards*, *eftsoons*, *abast*  
 ége, *awe*; *awful*  
 elles, *else*. *El-* in composition = other. Cp. Lat. *alius*  
 \*embe, about, *Ember*. See *ryne*, course. *Ember* = going round. *Ymb-ren-wuce* = *Ember-week*  
 eorl, *earl*; *earldom*  
 eorthe, *earth*; *earthen*, *earthquake*  
 erian, to plough; *ear*. Cp. L. *aro*  
 etan, to *eat*. Cp. Ger. *essen*, Lat. *edere*. Also *fret* = for-*eat*  
 fæger, *fair*; *fairly*, *fairness*  
 fægnian, to rejoice; *fain*. Cog. *fawn*, vb.  
 \*fæst, *fast*; *steadfast*, *soothfast*, *shamefast* (corrupted into *shame-faced*), *fasten*, *fastness*, *fast*, sb., *fast-day*. Cog. *fast* (Icel.) in '*fast asleep*'  
 fæt, vessel; *fat*, *vat*  
 fæther, *father*. Sanser. *pitri*, Lat. *pater*, Ger. *Vater*  
 fæthm, *fathom*; the space between the two arms extended  
 fætt, *fat*  
 \*faran, to go, *fare*, *welfare*, *thoroughfare*, *wayfaring*, *seafaring*, *ferry*, *fern* ('Probably named from the reputed use of the seed in magical incantations, being supposed to confer the power of *going invisible*.'—*Wedgwood*)  
 feallan, to *fall*; *fell* (= to cause to fall)  
 \*fealu, *yellow*; *fallow-deer*, *field-fare* (O.E. *feala-for*)  
 fearh, a little pig; *farrow*  
 feax, hair; *Fairfax*  
 feccan, to *fetek*. Cog. with *foot*  
 \*fédan, to *feed*; *food*, *fodder*, *foster* (i.e. foodster), *forage* (= fodderage), *foray* or *forray*  
 fel, skin; *fell*, *fell-monger*  
 feld, a *field*. Probably cog. with *fell*, a hill, a down



- fen, *fen*  
 \*fengan, to catch; *fang*, *finger*,  
 new-*fangled* (snatching at  
 new things)  
 feoh, cattle; *fee*. Comp. the  
 connection of Lat. *pecunia*  
 with *pecus*, cattle  
 feohtan, to *fight*  
 fecl, a rasp; *file*  
 feond, enemy; *fiend*  
 feorm, *farm*  
 feower, *four*; *farthing*, *firkin*,  
 Sc. *firlot* (fourth part of a  
 boll of meal), *fourteen*, *forty*  
 ferran, *afar*  
 fersc, *fresh*; *freshen*, *freshet*,  
*freshman*. Cog. *frisky*, *fresco*.  
 Comp. O.E. *cerse* = *cress*  
 fether, *feather*  
 fif, *five* (an *n* has dropped out  
 of *fif*); *fifty*. Cp. Ger. *fünf*,  
 Gk. *pente*, Lat. *quinque*, W.  
*pump*  
 \*fillan, to *fill*; *full*, *fulfil*  
 \*findan, to *find*; *foundling*  
 finol, *fennel*. L. *feniculum*  
 fisc, *fish*. *Fishguard* (fish-enclo-  
 sure). Goth. *fisks*. Gr. *ich-*  
*thys*, Lat. *piscis*, W. *pysg*  
 flæsc, *flesh*; *flesher*  
 flaxe, *flask*. (Low Lat. *flasca*)  
 fleax, *flax*  
 \*fleógan, to *flee*; *flight*, *fly*, *flea*,  
*flea-wort*, *fledged* (= ready to  
 fly) *flit*, *flittermouse*  
 floe, *flock*. Probably cog. with  
*folk*  
 flór, *floor*  
 \*flótan, to *float*; *fleet*, *float*, ice-  
*floe*, *afloat*, *Northfleet*, *South-*  
*fleet*. Cog. *flotsam*. Lat.  
*fluctus*  
 flówan, to *flow*; *flood*  
 flýs, *fleece*  
 fola, *foal*; *filly*. W. *filawg*  
 folc, *folk*; *Norfolk*, *folk-lore*  
 folgian, to *follow*  
 fordón, to ruin, destroy; *foredo*  
 (Lear)  
 fore, *before*; *further*  
 forleásan, to lose, perf. part.  
 forloren, *forlorn*  
 forma, first; *former*  
 forsacan, to *forsake*  
 forswæran, to perjure; *forswear*,  
*forsworn*  
 \*fót, *foot*, pl. *fét*; *fetter*, *fetlock*.  
 Cog. Gk. *pous*, *podos*, Lat.  
*pes*, *pedis*  
 fox, *fox*; fem. *vixen*, *fox-glove*  
 fram, *from*, *fro*; *froward*  
 freó, *free*; *freedom*  
 freond, *friend*  
 freósan, to *freeze*, perf. part.  
*fróren*; *frore*, *frost*  
 fretan, to eat. From *for-etan*,  
 intens.; *fret*, *canker-fret*,  
*pock-fretten*. Cp. Ger. *fressen*  
 frosc, *frog*  
 fugl, *fowl*; *fowler*. Ger. *Vogel*  
 fúl, *foul*; *fulsome*, *filthy*, *defile*,  
*foulmart* (a pole-cat, from  
 the foul smell of the animal)  
 full, *full*  
 furlh, *furrow*; *furlong*, the  
 length of a *furrow*  
 fús, ready; *fuss*, *fussy*  
 fyr, *fire*. Ger. *feuer*; Gk. *pyr*  
 fyrst, *first*. Superlative of *fore*.  
 Comp. Lat. *primus*, first, with  
*præ*, before  
 fýst, *fist*; *fistock*  
 gád, *goad*; *gadfly*  
 gaderian, to *gather*; *together*  
 \*gaers, *grass*; *grass-hopper*  
*Gearsley*, *Grasmere*, *Garston*,  
*Garstang* (grass-pool), *Gars-*  
*by*, *Grasgarth* (grass-enclo-  
 sure), *Gargrave* (grass-grove),  
*grazier*  
 gafol, tribute; *gavel-kind*  
 gál, merry; *galan*, to sing;  
*nightingale*. Cog. *yell*  
 \*gamenian, to *game*; *gamble*,  
*gamester*  
 \*gangan, to *go*; *gang-way*, *gait*,  
*gate*, *ago*, *gang*  
 gár, spear; *gore*, a triangular  
 piece let into a garment, *gar-*  
*lick* (leac = leek), *gar-fish*

- \*gást, breath; *ghost, aghast, ghastly*  
 gát, goat; *Gatford, Gatcombe* (=goat valley), *Gatacre* (=goat's field), *Gatton* (=goat's town)  
 geac, a cuckoo, a simpleton; *gawky*  
 gealga, *gallows*  
 geáp, wide; *gape, gap*  
 gear, *year*  
 geara, formerly; of *yore*  
 gearð (from gyrðan, to enclose), *yard; garden, vineyard, hop-yard*. Cp. *garth*=enclosure  
 gearo, ready; *yarely* (Tempest)  
 geát, *gate*  
 \*gehæp, fit; *hap, happy, mishap, happen, hap-hazard*  
 genoh, *enough*  
 geoc, *yoke*  
 geogoth, *youth*  
 geolo, *yellow*  
 geong, *young; youth*  
 geótan, to pour; *gutter, ingot*, a mass of metal poured into a mould, *nugget* (=an ingot). Cp. Fr. *lingot*=l'ingot  
 geréfa, *reeve; land-reeve, sheriff* (scir-geréfa)  
 gese, *yes*  
 get, *yet*  
 gewiss, certainly; *i-wis*, often wrongly printed *I wis*  
 gicel, a small piece of ice; *icicle* (isgicel)  
 gifan, to give; *gift, gen-gaw*  
 girnan, to yearn  
 gitan, to get  
 glæd, *glad; gladsome, gladden*  
 glæs, *glass; glaze, glazier*  
 glisnian, to glisten. Cog. *glitter, glint*  
 gliw, *glee*  
 gnæt, *gnat*  
 gnagan, to gnaw; *nag*  
 \*God, *God, gossip* (=related in God), *godhead, good-bye*  
 \*gód, *good; goodwife, goody, gospel*  
 gold, *gold; gild, gilt, mari-gold*  
 góma, *gun*  
 gós, *goose; gosling, goshawk, Gosport, Gosford*. An *n* has been dropped out of *goose*. Cp. Ger. *gans*, Lat. *anser*, Gr. *chēn*, Eng. *gander* and *gannet* (O.E. *ganota*)  
 græg, *gray, grey; grayling*, Cp. Fr. *gris*  
 \*grafan, to dig; *grave* (vb. and subst.), *engrave, grove, grub*  
 \*gráþian, to handle; *grab, grapple, grapnel, grope*. See *Gripan*  
 grédig, *greedy*  
 \*grén, *green*  
 greót, sand, gravel; *grit, grits, groats, grout*  
 grétan, to greet  
 grim, horrible; *grim*  
 grindan, to grind; *grindstone, grist* (corn brought to a mill to be ground)  
 gripan, to grip, part. *gráp; gripes, hand-grip*  
 grówan, p. greow, to grow; *growth, green*  
 grund, *ground; grunsel* (=groundsill), *groundsel* (the ground-swallower. From swelgan, to swallow)  
 grút, meal; *groats, grouts*. See *Greót*  
 guma, man; *bridegroom*  
 gyf, *if*  
 gyldan, to yield, pay; *guilt* (originally a payment, recompense)  
 gýlian, to yell  
 gyrd, *yard*. First applied to a rod or switch; then, perhaps, to fences made of interlaced rods; then to an enclosure  
 \*gyrdan, to enclose; *girdle, gird, girth*. See *gyrd*.  
 gyrstan-dæg, *yesterday*  
 gyst, *guest*  
 gyt, *yet*  
 \*habban, to have; *behave, haft* (what a thing is held by)

- hád, 1, person; 2, state; man-  
hood, wifehood, &c.
- \*hælan, to *heal*, hál, *hale*; *health*,  
hail, whole, wholesome, was-  
sail (= wæs hál, be whole)
- hælfter, halter, from *healdan*,  
to hold
- hæpse, *hasp*
- hær, *hair*
- hærfæst, *harvest*
- hæringc, *herring*. Ger. *haring*,  
Fr. *hareng*. Said to be from  
O.E. *here*, an army
- háest, hot; *hasty*, *hasten*
- háte, *heat*; hot. Ger. *heiss*,  
hot
- hæth, *heath*; hæthen, *heathen*,  
a dweller on a heath. Cp.  
*pagan*. Lat. *paganus*, one who  
lived in a village (*pagus*)
- hafoc, *hawk*, *havoc*
- \*haga, *haw*, *hedge*; *Hagley*, *Hay-*  
*don*, *Hay*, *Hayes*, *haw-haw*, a  
sunk fence; *haw-thorn*
- hagol, *hail*
- \*hálig, *holy* (Ger. *heilig*), *halibut*  
(= holy fish. For *-but*, cp.  
*turbot*), *holly-hock*, *hallow*,  
All-*Hallows* (= All Saints),  
*halidom*
- \*hals, neck; *hauberck* (O.E. *heals-*  
*beorg*, from *beorgan*, to pro-  
tect), *haubergeon*
- \*hám, *home*; *hamlet*, *Buckingham*  
*hamor*, *hammer*
- hán, *hone*
- \*hand, *hand*; *handiwork* (*hand-*  
*geweorc*), *handy*, *handicap* (a  
name probably given to the  
drawing of lots from a cap),  
*handsome* (meant originally  
*handy*), *handle*, *handsel* (ear-  
nest paid into the hand)
- \*hang, to *hang*; *hinge*, *Stone-*  
*henge*, *hank*, *hanker*
- hár, *hoar*; *hoary*, *hore-hound*  
(O.E. *hara-hunig*)
- hara, *hare*; *harebell*, *harrier*
- hás, *hoarse*
- hát, hot; *heat*
- hátan, to command; *behest*
- hátan, to call, past *hátte*, *hight*
- hátian, to *hate*; *hatred*
- \*heáfod, *head*. Cp. Ger. *haupt*,  
Lat. *caput*
- heáh, *high*; *height*
- \*healdan, to *hold*; *holding*, *behold*,  
*beholden*, *hilt* (cp. *haft* from  
*have*), *upholsterer*
- healf, *side*; *half*, *behalf* (= by  
side)
- heall, *hall*
- healm, *halm*. Cp. Lat. *culmus*  
stalk
- heap, *heap*
- \*heard, *hard*; *harden*
- hearm, *harm*
- hearpe, *harp*
- heáwan, to *hew*; *hoe*
- \*hebban, to *heave*; *heaven*, *heave-*  
*offering*, *head* (O.E. *heafod*),  
*heavy*. Ger. *heben*
- hefig, *heavy*
- hege, *hedge*. See Haga
- hél, *heel*
- hell, *hell*; hēlan, to *cover*
- helm, *helmet*
- help, *help*; *gehelpan*, to *help*;  
past *geheolp*, *holp*, *help-mate*  
(‘A coinage due to a mis-  
taken notion of the phrase  
“an help meet for him.”’ Gen.  
ii. 18. Skeat)
- hende, near; *handy*
- heofon, *heaven* (that which is  
*heaved*)
- heolster, a den, hiding-place;  
*holster*
- heonon, *hence*
- heord, *herd*; *shepherd*, neat-  
*herd*, *hoard*
- heort, *hart*; *Hartlepool*, *Hert-*  
*ford*, *hartshorn*
- \*heorte, *heart*. Ger. *herz*, Gk.  
*kardia*, Lat. *cor*
- heorth, *hearth*
- \*here, *army*; *Hereford*, *harbour*,  
*heriot* (originally a tribute of  
war-apparatus), *herring* (the  
shoal-fish); *hergian*, to *harry*,



- harrow*. Cp. 'the Harrowing of Hell'  
*hig, hay* = cut-grass. Cog. *hew*.  
*hina*, a servant; *hind*  
*hind*, a *hind* (female deer)  
*hiw, hue*  
*\*hláf, loaf, Lammas* (Aug. 1).  
 It was customary to offer the first fruits of harvest on this day), *lord* (*hláford*), *lady* (*hláfdige*)  
*hládan, to lade; ladle*  
*hlanc, lank*  
*hleahator, laughter*  
*hleápan, to leap; lap-wing*  
*hleghan, to laugh*  
*hleótan, to cast lots; allot, lottery*  
*hlidan, to cover; lid*  
*hlinian, to lean*. Cp. Gk. *klinein*, to make to lean  
*hlúd, noisy; loud*  
*hlystan, listen*  
*hnecca, the neck*  
*hnesc, tender; nesh*  
*hnoll, crown of the head; knoll*  
*hnut, nut; walnut (= a foreign nut)*  
*hóf, hoof*  
*hóf, house; hovel*  
*hoh, heel; hough, hoek*  
*holen, holly; holm-oak*  
*hólian, to hollow; hole*  
*holm, a river-island; Flat Holm*  
*holt, a wood*. Ger. *Holz*. Cog. *hole, holster*  
*horn, horn; horn-beam, hornet*. Lat. *cornu*  
*hors, horse; walrus (= hors-hwæl or whale-horse)*  
*hraca, throat; hræcan, to retch*  
*\*hradian, to hasten; ready, rathe, rather*  
*hræcan, to reach*  
*hrædels, a riddle*  
*hrægel, clothing; rag, night-rail*  
*hræn, rein-deer*  
*hreac, reck, reeky*. Cp. Ger. *rauchen*, to smoke  
*hrefn, raven*  
*hreód, reed*  
*\*hreo, rough; rugged, raw*  
*hreósan, to rush*  
*hreówan, to rue*  
*\*hricg, back, ridge; Loughrigg Fells, Ask Rigg*  
*hriddel, a sieve; riddle*  
*hrif, bowels; midriff*  
*hrim, hoar-frost; rime*  
*hrinde, rind*  
*hring, ring; ringlet*  
*hróf, roof; Rochester (Hrove-ceaster)*  
*hú, how*  
*hund, hound, hunt*. Ger. *hund*, Gk. *kyōn*, Lat. *canis*  
*hund, hundred*  
*\*hunig, honey; honeysuckle, horehound (hara-hunig)*  
*\*hús, house; husband, housewife (hussy), husting*  
*húsel, housel*. Cp. 'unhousel' (*Hamlet*), Goth. *hunsl*, sacrifice  
*\*hwá, who; where, what, why, whence, whither*  
*hwæl, whale; walrus*  
*hwæt, sharp; to whet, whittle, a knife*  
*hwæte; wheat, Wheathampstead*  
*hwearf, a place of exchange; wharf*  
*hweól, wheel*  
*hwilon, whilom*  
*hwistle, whistle*  
*\*hwit, white, Whitsunday* (erroneously derived by some writers from Ger. *Pfingsten* = Pentecost. The earliest instance of the use of the word is found in the A.S. Chronicle under the year A.D. 1067. Here it is spelled *Hwitan Sunnan dæg*). *Whitchurch, whittle* (a large blanket; cp. blanket, from *blanc*)  
*hyde, hide*  
*hýg, hay*  
*hyldan, to incline; heel (a ship)*

- hyngrian (impersonal), to *hunger*; *hungry*  
 hȳr, *hire*; *hireling*  
 hȳran, to obey; *hear*, *hearken*,  
*hearsay*  
 hȳth, shore; *Rotherhithe*  
 ic, *I*  
 igland, *island*, from *ig* = island.  
 The *s* has no proper place in  
 this word. It has been in-  
 serted through following the  
 analogy of *isle*, in which it is  
 correctly used (Lat. *insula*)  
 \*-ing, descendant of. Names of  
 persons in *-ing*, e.g. *Harting*.  
 Names ending in *-ingham*  
 (= *inga hām*, the home of the  
 sons of), e.g. *Buckingham*.  
*Billingham*, *Bossington*, *Wals-*  
*ingham*, *Brentingley*, *Brant-*  
*ingham*, *Ardington*, *Banning-*  
*ton*, *Bletchingley*  
 \*iren, *iron*. Older form *isen*  
 iugian, to *yoke*. Cp. Lat. *jungo*  
 iūl or geōl, the merry feast,  
*Christmas*; *yule*, *yule-log*  
 kyrtel, *kirtle*  
 la, *lo*  
 læce, *leech* (doctor); *leech-craft*;  
*lāenian*, to cure. The leech  
 (Lat. *hirudo*) is so called,  
 because of its use in healing  
 \*lædan, to *lead*; *load-star* (the  
 north star), *load-stone*  
 lædder, *ladder*  
 læfan, to *leave*  
 læn, *lean*  
 lænan, to *lend*; *loan*  
 læran, to teach; *lore*  
 læs, *lest*. The *t* in *lest* is from  
 the union of *the* with læs.  
 The O.E. phrase thȳ læs *the*  
 = for this less that. Cp.  
 never the less  
 læsu, pasture; *læson*; *lāah*, mea-  
 dow; *lea*, *Bromley*, *Hadleigh*  
 læsung, lying; *leasing* (*Psalms*)  
 \*læt, *late*; *latter*, *last*, *belated*,  
*latter-math* (a second crop of  
 hay)
- lætan, to *let*  
 lagu, *law* (what is laid or fixed)  
 lah, *low*  
 lām, *loam*  
 lām, *lame*  
 lamb, *lamb*  
 land, *land*  
 \*lang, *long*; *along*, *length*, *Lang-*  
*don*  
 lawerc, *laveroek* (Sc.), *lark*  
 leac, *leek*; *garlie*, house-*leek*,  
*cherloek*, *harloek*, hem-*loek*  
 leaf, *leaf*  
 leas, false; *leasing* (*Psalms*)  
 Cp. *loose*  
 leas, *loose*, suffix *-less*  
 \*lecgan, to *lay*; *lair*, *layer*, *law*,  
*belay*, *outlay*, *lawyer*  
 lendenu, *loins*  
 lengcten, spring; *Lent*  
 leod, people; *læwed*, ignorant,  
*lewd*  
 \*leóf, dear; *lief*, *alderlicfest*  
 (= dearest of all) *Shakspeare*.  
*leman* (= dearman) was orig.  
 of the com. gen. Ger. *lieb*  
 leofian, to *live*; *life*, *livelong*,  
*livelihood*, a corruption of O.E.  
*liflode*, from *lād*, a leading,  
 way, means of maintaining  
 life (no connexion with  
*-hood*)  
 leógan, to *lie* (deceive); *liar*  
 leoht, *light*; *lighten*, *lightning*  
 leoht, easy; *light*, *lighten*  
 leornian, to *learn*  
 leósan (perf. part. *loren*), to  
*lose*; *forlorn*  
 lic, corpse; *lieh-gate*, *Liehfild*  
 licgan, to *lie*. See *Lecgan*  
 \*lif, *life*; *live*, *livelihood* (O.E.  
*liflade*, from *lād*, a leading,  
 way)  
 lifer, *liver*  
 lim, *limb*  
 lim, glue; *lime*, *birdlime*  
 lind, the *linden* or lime-tree;  
*Lindhurst*, *Lindfield*  
 lippe, *lip*. Cp. Lat. *labium*  
 lit, *little*

- lithe, *lithe* ; *lithesome*, *lissom*  
 loca, a *lock* ; *locker*, *lock-jaw*,  
*locket*  
 locc, *lock* (of hair)  
 lócian, to *look*  
 loma, household utensils ; *loom*,  
 (?) *lumber*. For the insertion  
 of the *b*, cp. *slumber* from O.E.  
*slumerian* ; *number* from Lat.  
*numerus* ; *humble* from Lat.  
*humilis*. Archbishop Trench  
 derives *lumber* from *Lombard*.  
 He says, 'As the Lombards  
 were the bankers, so also they  
 were the pawnbrokers of the  
 middle ages. . . . The "lum-  
 ber" room was originally the  
 Lombard room, or room  
 where the Lombard banker  
 and broker stowed away his  
 pledges.'—Select Glossary.  
 lopystre, *lobster*. Probably a  
 corruption of Lat. *locusta*,  
 which meant : 1. a shell-fish ;  
 2. a locust  
 losian, to *lose* ; *loss*. See *Leósan*  
 lufian, to *love* ; *beloved*. Cp. *lief*  
*lús*, *louse* ; pl. *lys* ; wood-*louse*  
*lyfan*, *believe*. Ger. *glauben*  
*lyft*, air ; *loft*, *lift*, *aloft*  
*lysan*, to *loose* ; *loosen*  
*lystan*, to *please* ; *lust*, *list* (vb.),  
*listless* (= *lustless*, indifferent)  
*macian*, to *make*  
*mæd*, what is mowed ; *mead*,  
*meadow*  
*mæden*, *maiden*. A derivative  
 of *mæge*, fem. of *mæg*, a son  
*mægen*, power ; *main* (might and  
*main*). From *magan*  
*mæl*, time ; piece-*meal*, inch-  
*meal*. Ger. *mal*  
*ménan*, to *moan* ; *bemoan*  
*mængan*, to *mingle* ; *among*,  
*mongre*  
*mænig*, *many* ; *manifold*  
*maga* stomach ; *maw*. Cp. *haw*  
 from *haga*  
 \**mágan*, past *mihte*, to be able,  
*may*, *might*, *mighty*
- mál*, spot ; *mole*  
*malt*, *malt*  
*malu*, *mallow*  
 \**mangian*, to traffic ; *monger*,  
*costermonger* (= *costard-*  
*monger*, apple-seller)  
*mann*, *man* ; connected with  
*mind*. *Man* is preeminently  
 the *thinker* ; *manikin*, *man-*  
*hood*. Cognate forms are  
*masculine*, *male*, *mallard*  
*mathu*, *moth*  
*max*, masc, *mesh*  
*mearc*, a *mark* ; boundary, *march*  
*méd*, reward ; *meed*  
*meledeaw*, honey-dew ; *mildew*.  
 Cp. Lat. *mel*, honey. Gk.  
*meli*  
*meltan*, to *melt*. Cp. *smelt* and  
*mellow*  
*melu*, *meal*. From a root mean-  
 ing to *grind*. Cp. *mill*  
*menigu*, a multitude. Cp. a  
 great *many*  
*meolc*, *milk* ; *mileh*, *milk-sop*  
 \**mere*, a lake, *mere*, *Buttermere*,  
*Windermere*, *Merton*. Cp.  
 Welsh *mor*, sea, Ger. *meer*,  
 Latin *mare*, *mersc*, *marsh*,  
 i.e. *mere-ish* (full of pools)  
*metan*, to measure, *mete* ; *mete-*  
*yard*. Cog. Lat. *metior*, to  
 measure ; Gk. *metron*, a mea-  
 sure  
 \**métan*, to *meet* ; *moot-hall*, to  
*moot*, *moot-point*, *Witenage-*  
*mote*  
*mete*, *food*, *meat* ; *greenmeat*,  
*sweetmeat*, *meat-offering*  
*metsian*, to *feed* ; *mess*, *mess-*  
*mate*. Cp. O.F. *mes*, a dish  
 \**mid*, *middle* ; *amid*, *amidst*,  
*middling*, *middle-man*, *mid-*  
*riff*, *mid-rib*, *mid-summer*,  
*mid-day*  
*mihtig*, *mighty*, *almighty*  
*milde*, *mild* ; *Mildred*  
*missian*, to *miss*  
*mist*, *mist* ; *mizzle* (= *mist-le*).  
 The *t* has similarly disap-



peared in the pronunciation of glisten, whistle  
 mixen, dunghill, *miæn*. O.E. *miæ*, *meoæ*, dung. From *miscan*, to mix. Cp. Lat. *miscéo*  
*môd*, *mood*; *moody*. Mood, the grammatical term, is from Lat. *modus*, manner  
*molde*, *mould*; *mole* or *mould-warp* (from O.E. *weorpan*, to cast) so called from casting up little heaps of mould; *moulder*, *mouldy*  
 \**móna*, *moon*; *month*, *moon-light*, *moon-shine*. Cp. Skt. *mása*, a month; *má*, to measure  
*mór*, *moor*; Westmoreland, *mire*, *morass*, *moss* as in *Chat Moss*; *moor-hen*  
*morgen*, *morning*, *morn*  
*morth*, *death*; *morther*, *deadly sin*; *murder*  
*mús*, pl. *mýs*, *mouse*. *Tit-mouse* is from *tit*, little, and *másc*, a tit-mouse  
*múth*, *mouth*  
*mycel*, great; *mueh*, *mickle*  
*mycg*, *midge*; *mug-wort* (i.e. *midge-wort*, a herb used to ward off the attacks of insects)  
*mylen*, *mill* (from Lat. *mola*, a mill, *molere*, to grind), *mil-ler*, *Milner* (prop. name), *mill-race*  
*mynd*, *mind*  
*mynet*, *money*; *mint*. Lat. *moneta*  
*myrteth*, *mirth*; from *merg*, *merry*  
*nacod*, *naked*  
*næddre*, a snake; *adder*. Cp. *apron* from *napron*, *umpire* from *numpire*  
*nædl*, *needle*  
*nægel*, *nail*  
*nafu*, the *nave* of a wheel; *navel* (dim.)  
 \**nama*, *name*; *namesake* (= name's

sake). Cp. Lat. *nomen*. Gk. *onoma*  
*neah*, *nigh* (comp. *near*, sup *nehst*); *near*, *next*, *neighbour*  
*nearo*, *narrow*  
*neát*, ox; *neat*, *neat-herd*  
 'Neat' is said to mean unintelligent, from O.E. *nitan* for *ne witan*, not to know  
*neb*, face, beak; *nib*, *nibble*, *snipe*, *snap*, *snuib*  
 \**neôd*, *need*; *needs* (= Gen. of necessity), *needy*, *needless*  
*nest*, *nest*; *nestling*, *nescock* (a fondling, from nest-cock)  
 Cp. Lat. *nidus*  
*nett*, *net*; *netting*, *network*  
*niesan*, to *sneeze*  
 \**niht*, *night*; *nightingale* (Ger *nachtigall*) from O.N. *gala*, to sing, *nightmare* (Icel. *mara*, an incubus, ogress), *nightshade* *benighted*. Cp. Ger. *nacht*, Lat. *nox*, *ctis*, Welsh, *nos*  
*nither*, down; *nether*, *nether-most*, *beneath*  
*niw*, *new*; *news*, *renew*, *new-fangled*  
*north*, *north*; *Norman*, *Norse*  
 \**nosu*, also *nasu*, a *nose*; *nose*, a *nose* of land; *nos-thirl*, *nos-tril* (literally *nose-hole*, from *thirlian*, to make a hole), *nozzle*, *nose-gay*, The *Naze*, *Sheerness*, *Totness*. Cp. Lat. *nasus*, Ger. *nase*  
*nu*, *now*, *nowadays*. Cp. *new*  
*nygon*, *nine*  
*ofer*, shore; *Andover*, *Wendover*  
*óm*, rust; *óma*, an ulcer; *gos-somer* (Qy. *gærs-oma*, grass-rust. In the 'Promptorium Parvulorum' we find 'Gos-somer, corrupcyon (gossumyr, or corrupcion, H. P.), *Filandra*, *lanugo*.' The Scotch form of the word is *gar-summer*, which seems to point to the real origin of

the word. Wedgwood says that the proper form of the word is *God summer*, and connects it with the legend that 'the gossomer is the remnant of our Lady's winding sheet, which fell away in fragments when she was taken up to heaven.'

ontýnan, to open; *untie*

open, *open*

ordæl, *ordeal*. From *or* = free from, and *dæl* = part. Hence a trial in which no favour is shown

other, second; *other*, every *other* day, *another*

otor, *otter*

oxa, *ox*; *ox-lip*

pabol, *pebble*

pæth, *path*

pening, *penny*. Cp. Ger. *pfennig*

pic, *pitch*

\*pic, point; *peak*, *pickets* (stakes driven into the ground to tie horses to), *pike*, *pike-fish*; *pickerel*, *peck* (vb.), wood-*pecker*, *pick*, *pick-lock*, The *Peak*

pinewinkle, *periwinkle* = pin-winkle, so called because a pin is used in getting the winkle out of the shell. *Winele* is probably connected with *wilk* (O.E. *weole*)

pip, *pipe*; *pipkin*

plega, *play*; *playmate*, *playful*

pliht, condition; *plight*

púnd, *pound*. From Lat. *pondus*, weight

pýle, *pillow*

pyt, *pit*; *armpit*, *cock-pit*, *pitfall*

\*rædan, to *read*; *rede* (advice), *riddle* (O.E. *rædels*). Ethel-red the *Unready* was so called, not because he was unready, but because he was 'without *rede* or counsel.' (Freeman.) *Mildred* = mild in counsel

ræge (a small kind of deer), *roe* ram, *ram*; *ram-rod*

ráp, *rope*; *stirrup*. See Stigan rarian, to *roar*

\*read, *red*; *ruddock* (red-breast), *ruddy*, *raddle*

\*reáfian, to *rob*; from *reáf*, cloth-ing, spoil; *bereave*, *reever*, *robber*

réc, vapour, *reck*; Auld *Reekie* (Edinburgh)

recnan, *reckon*

reód, *reed*; *Reedham*, *Ridley*

rest, *rest*; *restful*, *unrest*

rican, to *heed*; *reck*, *reckless*

rice, kingdom; *bishopric*. From *recan*, to rule. Cp. Lat. *rego*

\*ridan, to *ride*; *road*, *roadstead*

rím, number; *rime* (erroneously written *rhyme*)

rínan, to *rain*; *rainbow*

ripe, *ripe*; *reap* (to gather what is ripe)

risan, to *rise*; *arise*

risce, a *rush*; *Rush-holme*, *Rushley*, *Rushmere*, *Rushworth*, *Risborough*

ród, cross; *rood*, *roodloft*, *Holy-rood*

rówan, to *row*. Cp. Du. *roede*, an oar

rúm, *room*. Ger. *Raum*

rún, alphabetic character; *rune*, *runie*

ryge, *rye*

ryne, a course. (See *Ember*.) From *yrnan*, to run

sáe, *sea*

sáed, *seed*; *seedling*. From *saran*, to sow

\*sáelig, blessed, *silly*. Cp. the twofold meaning of *innocent* and *simpleton*. Trench says: 'A deep conviction that he who departs from evil will make himself a prey, that none will be a match for the world's evil who is not himself evil, has brought to pass



the fact that a number of words, signifying at first goodness, signify next well-meaning simplicity; the notions of goodness and foolishness, with a strong predominance of the last, for a while interpenetrating one another in them; till at length the latter quite expels the former, and remains as the sole possessor of the word.' He traces 'silly' through the following meanings: 1. blessed; 2. innocent; 3. harmless; 4. foolish. See 'Select Glossary'

salowig, *sallow*  
 sám, *half*; *sand-blind* (M. of Venice)  
 sand, *sand*; *Sandwich*  
 \*sár, *sore*; *sorry*; sárian, to *sorrow*  
 sawel, *soul*. Ger. *seele*  
 scádan, to *divide*; *shed*, *water-shed*  
 scádu, *shadow*; *shade*  
 scáfan, to *shave*; *shavings*  
 \*scapan, to *shape*; *shapely*, *landscape*, *friendship*  
 \*sceacan (past sceoc), to *shake*; *shock*  
 sceacga, *shaggy*  
 sceaft, *shaft*. From scapan or scafan  
 sceal (past sceolde), *shall*; *should*  
 \*sceamu, *shame*; *shame-fast*, wrongly written *shame-faced*  
 sceanca, *shank*; *Long-shanks*  
 sceáp, *sheep*; *shepherd*. *Shepton*, *Skipton*, *Shipley*, *Shipham*  
 scéarn, *dung*; *sharn* (prov. = *dung*). 'It is in this sense that "the shard-born beetle" is to be understood in Macbeth; dung-born, and not borne aloft on shards or scales.' — Wedgwood. See Scéran

scearp, *sharp*  
 sceat, a piece of money, price, *scot-free*, *seot* (tavern score), *scot* and lot  
 sceath, *sheath*  
 sceathan, to *injure*; *scathe*, *scatheless*  
 sceáwian, to *show*  
 \*scel, *shell*; *shale*, *seale*, *seales*, *scalled* (in scalled head)  
 sceó, *shoe*; *shod*  
 sceoh, *perverse*; *askew*  
 sceorf, *seurf*; *scarf-skin*  
 sceorp, *clothing*; *searf*  
 \*sceótan, to *shoot*; *shot*, *shut* (to shoot the bolt), *shutter*, *shuttle*, *seud*  
 \*scéran, to *shear*, *share*, *shire*, *shard* (the sharded beetle), *sheriff* (*seír-geréfa*, shire-reeve), *ploughshare*, *scar*, *potsherd*, *shears*, *shred*, *sheer*, *score* (to notch), *shore*, *short*, *skirt*, *shirt* (the short garment)  
 scínan, to *shine*; *sheen*  
 scip, *ship*. Probably connected with scapan  
 scólu, a *shoal*; *school* of whales  
 scrincan, to *shrink*; *shrinkage*  
 scrob, a bush; *shrub*, *serubby*, *Shrensbury* (Scrobbes burh), *Wormwood Scrubbs*  
 scrúd, *clothing*; *shroud*, *en-shroud*  
 scufan, to *shove*; *seuffle*, *sheaf*, *shovel*, *shuffle*. Cp. *seoop*  
 sculder, *shoulder*  
 scúnian, to *shun*; *shunt*  
 scúr, *shower*; *seour*  
 scyld, *shield*  
 seám, a *seam*; *seamstress*  
 secg, *sedge*; *Sedgemoor*  
 secgan, to *say*; *saw* ('wise saws'). Ger. *sagen*  
 segel, *sail*. Ger. *segel*  
 seld, *rare*; *seldom*. Ger. *selten*  
 sencan, to *sink*  
 sendan, to *send*; *Godsend*  
 seóc, *sick*; *sickness*, *home-sick*  
 seofon, *seven*



- seolfor, *silver*. Ger. *Silber*  
 seón (part. geseah), to *see*;  
*sight*  
 seóthan, to *seethe*; *sodden*  
 \*settan, to cause to *sit*, sittan, to  
*sit*, to *set*; *seat*, *settle*, *settler*,  
*saddle*, *saddler*. -sæta, as a  
 termination, means *settler*;  
 e.g. *Somerset*, *Dorset*  
 sib, related; *gossip*, related in  
 God; 'As much *sibbed* as  
 sieve and ridder, that grow  
 in the wood together.' (Old  
 Proverb.) In Suffolk the banns  
 of marriage are called *sib-*  
*beridge*  
 side, *side*; *sidle*, *beside*, *aside*  
 singan (past. sang), to *sing*;  
*song*, *songster*  
 siththan, after; *sith*, *since*  
 siwian, to *sew*. Lat. *suo*  
 \*slagan, to strike, *slay*; *slaughter*,  
*sledge* (in *sledge-hammer*)  
 sláp, *sleep*; *sleepy*, *sleepless*  
 sláw, *slow*; *sloth*, *slow-worm*  
 sleac, *slack*; *slacken*  
 slincan, to *slink*  
 slipan, to *slip*; *slop* (an over-  
 garment, easily slipped on),  
*slipper*, *slippery*, *sleeve* (what  
 one *slips* the arm into)  
 slitan, to *slit*  
 sluma, *slumber* (*b* excrescent.  
 Cp. thumb and thimble, from  
 O.E. thúma)  
 smáel, *small*  
 \*smitan, to *smite*, *smith*, *smithy*  
 (O. E. smiththe), *Goldsmith*.  
 Whence cometh Smith, albe he  
 knight or squire,  
 But from the smith, that smiteth  
 at the fire?  
 smyrian, to *smear*  
 snáw, *snow*  
 \*snícan, to *sneak*; *snake*, *snail*  
 soft, *soft* (adj.); *softe*, *soft* (adv.)  
 sóna, *soon*; *eftsoons*  
 \*sóth, true, *sooth*; in *sooth*, *for-*  
*sooth*, *soothsayer*  
 spáca, *spoke*; *spokeshave*  
 spád, *spade*  
 spætan, to *spit*; *spittle*  
 sparian, to *spare*  
 spearwa, *sparrow*; *sparrow-*  
*hawk*  
 spedan, to *speed*; *speedy*  
 \*spell, history, message; *gospel*  
 (good-tidings), *spell*, *spell-*  
*bound*  
 spere, *spear*; *spar*  
 spinnan, to *spin*; *spinster*, *spin-*  
*dle*, *spindle-side* (= female  
 side, of a family), *spindle*  
*shanks*, *spindle tree*  
 spiwan, to *spew*  
 springan, to *spring*; the *spring*  
 sprytan, to *sprout*  
 stæf, a *staff*; *flag-staff*  
 stæger, a *stair*; *stair-case*  
 stælcan, to *stalk*; *stalking-horse*  
 stæmn, a *stem*  
 stæp, a *step*; *footstep*  
 stær, a wall eye; *stark-blind*  
 stær, a *stare*; *starling*  
 \*stálian, to *steal*; *stealth*, *stal-*  
*worth* (O. E. stæl-weorth) =  
 worth stealing, *stealthy*  
 stán, *stone*; *Stanley*, *Stanton*,  
*Staines*, *Stanhope*  
 stándan, to *stand*; *staddle*, with-  
*stand*  
 stárian, to *stare*  
 steal, a *stall*, a place; *Tunstall*,  
*Borstal*  
 steáp, *steep*; *steeple*  
 stearc, hard; *stark*, *starch*  
 \*stede, place; *stead*, home-*stead*,  
*steady*, *instead*, *bestead*, *stead-*  
*fast*, *Steadcombe*, *Hampstead*  
 stém, vapour, smoke; *steam*  
 stenc, *steneh*, *stink*  
 \*steopan, to bereave; *step-mother*,  
*step-child*  
 steor, a young beast; a *steer*,  
*stirk*  
 steóran, to *steer*; *starboard*, the  
 right side of a vessel. 'The  
 rudder consisted of an oar on  
 the right side of the ship,  
 where the steersman stood.'—

Wedgwood. *Steerage, steersman*  
 steorra, *star*; *starfish, starnwort*  
 steppan, to *step*; *stepping-stone*  
 sticce, a piece; *stcak*; M. E.  
 stick-meal = piece-meal  
 \*stician, to *stick*; *stitch, stake, stickle, stickler, stock, stockade, stockfish* (fish dried for stock), *stock-still*  
 stif, *stiff*; *stiffen*  
 \*stigan, to ascend; *stile, stirrup* (*stég-ráp* = mounting rope), *stair*  
 stille, *still*; *stillness, still-born, still-life*  
 stingan, to *sting*  
 stirian, to *stir*  
 stiriga, a *sturgeon*  
 stirman, to *storm*; *storm, storm*  
 \*stoc, a place; *Stoke, Woodstock, Stoke-Pogis*  
 stód, a *stud* of breeding steeds  
 \*stow, a place; *bestow, stowage, stowaway, Chepston* (= trading-place), *Godstow, Felix-stow, Bristol*  
 strácian, to *stroke*; *strike, streak, stricken*  
 stráet, Lat. *strata, street*; *Stratford, Stretton, Stratton*  
 stráng, *strong*; *strength*  
 streccan, to *stretch*; *stretcher*  
 streow, *straw*  
 streowian, to *strew*; *bestrew*  
 stunian, to *stun*; *stunted*  
 stýl, *steel*; *steelyard*  
 styrne, *stern*; *astern*  
 súgu, *sow*  
 sum, a certain; *some*  
 sumer, *summer*  
 suna, *soon*; *eftsoons*  
 sund, a narrow sea; *sound*  
 súnd, *healthy*; *sound*  
 sundrian, to *sunder*; *asunder, sundry*  
 sunne, *sun*; *Sunday*  
 sunu, *son*  
 súr, *sour*; *sorrel*. Ger. *sauer*  
 súth, *south*; *Sussex, Suffolk*

swá, *so, also*  
 swan, *swan*; *swanherd*  
 swán, *swain*; *boatswain*  
 swapan, to *swcep*; *swoop*  
 swát, *sweat*  
 \*sweart, black; *swart-star, swarthy*. Ger. *schwarz*  
 \*swelgan, to *swallow*; *groundsel* (*grundswelige, the earth-devourer*), *swill*  
 swellan, to *swell*  
 sweltan, to die; *swelter, sultry* (= sweltry)  
 sweóster, *sister*  
 sweord, *sword*  
 swerian, to *swear*; *forswear, answer* (O. E. *andswarian*, from *and*, in opposition to)  
 swift, *swift*; *swifan, to move quickly*  
 swilc, *such* = swá-lic  
 swincan, to toil; *swink* (Milton)  
 swingan, to scourge; *swinge*  
 swymman, to *swim*  
 swýn, *swine*; *Swin-burn* (= swine-stream), *Swin-hope*  
 syl, post, log; *sill* (as in *window-sill*), *grunsel* (Milton)  
 synn, *sin*; *sinner, sinful*  
 tá, *to*  
 tácn, *token*; *betoken*  
 táde, a *toad*; *tadpole*  
 tæcan (past *tæhte*), to *teach*  
 tægel, *tail*  
 tæppan, to *tap*; *tapster*  
 tæsan, to pluck, pull; to *tease, teasel*  
 tám, *tame*. Ger. *zahn*, Lat. *domarc*, Gk. *damaō*  
 taper, a *taper*  
 téar, a *tear*. Comp. Ger. *Zähre*  
 \*tellan, to *tell*, reckon; *tale, tell off, foretell*  
 téman, to *teem*  
 temian, to *tame*, yoke together; *team*  
 teón (past *teah*, pl. *tugon*), to draw; *tow, tug*, to educate, *wanton* = ill-brought up. Cp. 'wel-itogene' = well-bred

teor, *tar*  
 téran, to *tear*  
 thæc, *thateh* : *theecan*, to cover  
 (Sc. theek). Comp. Ger. *Daeh*,  
 a roof, *decken*, to cover ; Lat.  
*tegere* ; Gk. *stegein*, to cover  
 thancian, to *thank*  
 thanon, *thence*  
 thawan, to *thaw*  
 theah, *though*  
 theáw, custom ; *them*  
 thegen, servant ; *thane*  
 thencan, to *think*. Not to be  
 confounded with *thinean*  
 theóf, *thief*. Cp. Ger. *Dieb*  
 theoh, the *thigh*  
 therscan, to *thresh* ; *threshold*  
 (O.E. therscwald, from *wald*  
 = wood)  
 thic, *thick* ; *thicket*  
 thincan, to *seem* ; *methinks*  
 thing, *thing*  
 thing, a meeting, council (Da-  
 nish) ; *husting* = house-council  
 thistel, a *thistle*. Cp. Ger. *Distel*  
 thrél, slave ; *thrall*, *enthrall*,  
*thraldom*  
 thred, *thread*  
 threó, *three*  
 thringan, to *throng*  
 throte, *throat*  
 throwian, to suffer ; *throce*  
 thúma, *thumb* ; *thimble*  
 thuner, *thunder*  
 thurh, *through* ; *thoroughfare*  
 thurstig, *thirsty*  
 thus, *thus*  
 thúsend, *thousand*  
 thwang, *thong*  
 thweor, diagonal ; *thwart*, *a-*  
*thwart*  
 \*thyrel, a hole ; *drill*, nostril =  
 nose-hole, *thrill*  
 thyrn, a *thorn* ; *Thorney* (= *thorn-island*)  
 thyrscehl, a *threshold*. Wrongly  
 written sometimes thresh-  
 hold. See Therscan  
 thyrgan, to *thirst*. Cp. *thyr*,  
*dry*

tid, time ; *tide*, Whitsuntide,  
*betide* (to happen in time)  
 tigan, to *tie* ; *untie*  
 tigel (Lat. *tegula*), *tile*  
 tilian, to *till* ; *tilth*  
 tima, *time* ; *betimes*  
 timber, *timber* ; timbrian, to  
 build. Cp. Ger. *Zimmer*, a  
 room  
 tin, *tin*  
 tirian, to vex, *tarre* (Shakspeare)  
 tobrecan, to break in pieces, *to-*  
*break* (Judges ix. 53)  
 to-dæg, *to-day* (*to* has the force  
 of a demonstrative in this  
 compound)  
 toh, *tough* ; *toughen*  
 tól, *tool*  
 tól, a *toll* ; *toll-bar*, *toll-booth*  
 top, a ball, a tuft at the *top* of  
 anything ; *topple* ; *topsy-turvy*  
 (= top-side t' other way)  
 tóth, *tooth* ; pl. Nom. and Acc.  
*téth* ; *toothsome*  
 \*tredan, to *tread* ; *treddle*, *trade*  
 (a *trodden* path, hence way of  
 life), *tradesman*, *trade-wind* (a  
 wind that blows in a constant  
 direction).  
 Or I'll be buried in the king's  
 highway,  
 Some way of common *trade*, where  
 subjects' feet  
 May hourly trample on their  
 sovereign's head ;  
 For on my heart they *tread* now  
 whilst I live.' *Rich. II. iii. 3.*  
 trendle, a circle ; *trundle*, *trin-*  
*dle* (a coil of wax-taper),  
*trend* (to turn or bend in  
 direction)  
 treów, a *tree*. Cp. Gk. *drys*, oak  
 treppe, a *trap* ; *entrap*  
 trog, tub ; *trough*, *traw*  
 \*truwa, faith ; *true*, *truth*, *troth*,  
*betroth*, *truism*  
 tumbere, a dancer, *tumbler*.  
 O. E. *tumbian*, to dance  
 tún, an enclosure, *town* : O. E.  
*tynan*, to enclose



- tunga, *tongue*. Ger. *Zunge*  
 turf, *turf*  
 tux, *tusk*  
 \*twá, twí, *two*; *Twiford*, *twain*,  
*twin*, *between*, *twelve*, *twenty*  
 twiccian, to *twitch*  
 twig, *twig*. Ger. *Zweig*  
 twin, *twine*; *entwine*  
 tyman, to *teem* (bring forth);  
*teeming* (=replete)  
 tynder, *tinder*; tendan, to *tind*,  
 set on fire  
 upan, *above*; upbraid (O.E. up-  
 gebreden)  
 út, *out*  
 wác, *weak*; O. E. *wiean*, to be  
 weak; *weaken*, *weakling*  
 \*wácian, to *rateh*; *wake*, church-  
*wake* (celebrated on the vigil  
 of the patron-saint), *wakeful*,  
*awake*  
 \*wád, *wood*; *woodbine*, *woodruff*,  
*woodward*  
 wádan, to *wade*  
 wæcg, *wedge*. From O. E. *wa-*  
*can*, to move  
 wæd, a garment; *needs* (widow's)  
 wægen, *wagon*, *wain*  
 wæpen, *weapon*  
 \*wær, *wary*; *beware*, *aware*. See  
 Weard  
 wær, an enclosure; *weir*, *War-*  
*ham*  
 wæring, a wall; *Warwick*  
 wæscan, to *wash*  
 wæter, *water*; wæt, *wet*, *Wed-*  
*more*  
 wágian, to *wag*; *waggle*, *wag-*  
*tail*  
 wáláwá, *welladay*  
 wald, *wood*; *Wealden*, names  
 of places ending in *-wold*  
 wamb, *womb*  
 \*wana, a deficiency; *want*, *wanton*  
 (see Téon), *wan*, *wane*  
 wand-wurp, a mole; *want*,  
*oont* (Welsh Border)  
 wandrian, to *wander*  
 warnian, to *beware*; *warn*  
 \*wealdan, to *wield*; *Bretwalda*;  
 names of persons ending in  
*-weald*  
 weall, a *wall* (from Lat. *rallum*,  
 a rampart)  
 wealla, foreigner; *Welshman*,  
*walnut*, *Cornwall*, *Wales*  
 wealwian, to roll; *wallow*  
 weaps, a *wasp*. Lat. *vespa*  
 \*weard, *ward* (a person under  
 guardianship); the *ward* of a  
 lock, *warden*, *warden-pie*,  
*hay-ward*, *wood-ward*; names  
 of persons in *-ward*, as *Ed-*  
*ward*, *Ethelward*, *Warburton*  
 (*bush*, town), *weir* (O.E. *wær*,  
 an enclosure, a fishpond)  
 wearm, *warm*; *warmth*  
 weax, *wax*  
 weaxan (part. *weox*), to *wax*  
 wed, a pledge; *wed*, *wedlock*,  
*wedding*  
 weder, *weather*  
 \*wéfan, to *weave*: *weaver*, *web*,  
*cobweb* (attercop = spider),  
*Webster*, *woof*, *weft*  
 wég, *way*; *away*, *wayward*  
 wegan, to bear; *weigh*, to *weigh*  
 anchor  
 wel, *well*, *well-nigh*  
 \*wela, *weal*; *wealth*, *common-*  
*weal*, *wealthy*  
 wenan, to think; *ween*, over-  
*weening*  
 wendan, to go; *went*, to *wend*  
 weorc, *work*  
 weorpan, to throw, cast; *warp*,  
*mouldwarp* (Ger. *Maulwurf*)  
 weorthan, to become; *worth*, as  
 in 'woe *worth* the day'  
 weorthe, *worthy*; *stalwart* =  
 steel-worthy  
 weosnian, to dry up; *wizened*  
 wépan, to *weep*  
 werig, *weary*; *awearry*  
 wesan, to be; *was*  
 wesle, *weasel*  
 wéstan, to lay *waste*. Cp. Lat.  
*vastare*  
 wether, *wether*  
 wíc, a dwelling; *Norwich*, *Wick*

- wicca, a wizard; *witch, witchcraft, wicked*  
 wid, *wide*; *width*  
 widewe, *widow*; *widower*  
 wif, *wife, woman*; *hussy* = housewife. Cp. Ger. *Weib*  
 wiht, thing, creature; *wight, whit, aught*  
 wild, *wild*; *wilderness, bewilder*  
 willa, *will*; *wilful*  
 win, war; Godwin, Baldwin  
 win, *wine*; *winebibber, winepress*. Cp. Lat. *vinum*, Ger. *Wein*  
 win, joy; *winsome*  
 winkle, a wilk; *pinewinele*  
 wind, *wind*; *windward, windhover, window* (= wind - eye. See *eage*), *windrow*  
 windan (part. wand) to *wind*; *willow* (O.E. *windel-treow*)  
 winnan, to *win*  
 winter, *winter*  
 \*witan (1st per. ic wat, past wiste), to know; *wit, wisdom, not, wist, wistful, witness, Witenagemote; wise, y-wis* (wrongly written *I wis*)  
 with, against; *withstand, withhold*  
 wlac, warm; *luke-warm*  
 wód, mad; *wood, Wodin*, the god who inspired men with martial fury, *Wednesday, Wansborough*  
 wolcen, cloud; *welkin*  
 wóp, *whoop*  
 word, *word*; *byword*  
 worth, farm; *Worthing, Bosworth*  
 woruld, *world*  
 wós, juice; *ooze*  
 wræcca, an exile; *wretch*  
 wræstan, to twist; *wrest, wrestle*  
 wræth, *wrath*  
 wrécan, to avenge; *wreak, wretch, wretched*  
 wregan, to accuse; *benray*  
 wrétha, a band; *wreath, writhe*  
 wrihan or wrigan, to cover, to rig  
 wrinkle, a *wrinkle*  
 wringan, to *wring*  
 writan (past wrát), to *write, writ*  
 wuce, *week*. Ger. *Woche*  
 \*wudu, *wood, Woodstock, Odiham* (Hants)  
 wúl, *wool*; *woollen*  
 wulf, *wolf*  
 wúna, *wont*; from wunian, to dwell  
 wúnd, *wound*; *woundwort*  
 wundrian, to *wonder*; *wondrous, 'woundy'* (prov.)  
 \*wurthian, to honour; *worship, worshipful*  
 wyl or well, a *well*; from *weal-lan*, to spring up, boil  
 \*wyrcan (past. worhte), to *work; wrought, Wright* (proper name), *wheelwright, shipwright*  
 wyrd, fate; *weird*  
 wyrian, to curse; *worry*  
 wyrm, a *worm*; blind-*worm, worm-wood* (properly worm-wort)  
 wyrs, *worse*  
 \*wyrth, a herb; *wort, orchard* (= wort-yard), *wart*, called by analogy from growing on the skin  
 ýcan, to *eke*  
 ýdel, vain, empty; *idle; love-in-idleness* (properly love-in-idle, i.e. love in vain)  
 yfel, *evil*. Cog. *ill*  
 yrman, to *harm*  
 yrnæn (past arn), to *run*

# 320. LATIN ROOTS.

[The more prolific roots are marked with an asterisk.]

- absum, fui, esse, *to be away*; absent, absence, absentee
- \*acer, acris, acre, *sharp*; acrid, acerbity, acrimony, exacerbate, eager ('eager droppings into milk,' *Hamlet*), vinegar (vinaigre = sharp wine)
- acidus, *sour*; acid
- acuo, *to sharpen*; acute
- adultus, *grown up*; adult
- \*ædes, *house*; edify (*facio*, to make), edifice, edification
- \*æquus, *equal*; equable, equation, equity, iniquity, equipoise, equinox
- æstimo, *to value*; esteem, estimable, aim
- æstus, *tide*; estuary
- æternus, *eternal*; eternity
- ævum, an *age*; coeval, medieval, primeval
- \*ager, *field*; agrarian, agriculture, peregrination
- agger, *heap*; exaggerate
- agito (frequentative from ago), *to agitate*
- \*ago, egi, actum, *to do, drive*; agent, act, action, exigence, actor, actuate, actual, cogent (from cogo = co-ago), counteract, exact, exigency, react, transact
- ala, a *wing*; aisle
- alacer, alacris, alacre, *brisk*; alacrity
- alius, *another*; alias (= otherwise), alien, alibi (= otherwhere)
- allaudo, *to praise* (Fr. allouer), allow
- \*alo, *to nourish*; aliment, alimony, coalesce, element?
- \*alter, *the other of two*; alternate, alternative, altercation, subaltern
- \*altus, *high*; altitude, exalt, altar, Fr. *haut*, haughty, It. *alto*
- ambiguus, *doubtful*; ambiguity
- ambio (eo, I go), *to go round about, to canvass for public office*; ambition, circumambient
- ambulo, *to walk*; ambulatory, perambulator
- \*amo, *to love*, amicus, a *friend*; amorous, amiable, amateur, amity, inimical, enemy
- amœnus, *pleasant*; amenity
- amplus, *wide*; ample, amplitude
- ango, xi, ctum and xum, *to throttle*; anxious, anguish
- angulus, a *corner*; angle, triangle
- \*anima, *breath*; animate, animal, inanimate, reanimate
- \*animus, *mind*; magnanimous (large-minded), equanimity, animosity, animadvert, unanimity
- annulus, *ring*; annular
- \*annus, *year*; annual, biennial, annals, anniversary, superannuated
- antiquus, *ancient*; antique, antic, antiquity
- anus, *old woman*; anile
- \*aperio, ui, tum, *to open*; aperient, aperture, April (the opening month)
- apis, *bee*; apiary
- \*appello, *to call*; appellation, appeal, appellant, *peal* (of bells)
- aptus, *fit*; apt, adapt, aptitude, attitude
- \*aqua, *water*; aquatic, aquarium, aqueous, aqueduct
- aquila, *eagle*; Fr. *aigle*, aquiline
- arbiter, a *judge* (from *ad*, to; O.L. *betere*, *to come*), arbitrary



- \*arbor, a *tree*; arbour, arboriculture  
 arca, *chest*; ark, arcanum (a secret, something kept in a chest)  
 \*arcus, *bow*; arch, arc, arcade  
 \*ardeo, to *burn*; ardent, ardour, arson  
 arduus, *steep, difficult*; arduous  
 area, a *vacant piece of ground*; area  
 arena, *sand*; arena  
 argentum, *silver*; argent, argentiferous  
 argilla, *clay*; argillaceous  
 arguo, to *prove*; argue, argument  
 aridus, *dry*; arid, aridity  
 \*arma, pl. *arms*; arm, arms, alarm (It. all' arme = to arms), armistice (a staying of fighting)  
 aro, to *plough*; arable. Cp. O.E. earan  
 \*ars, tis, *art*; artifice, artist, inert (Lat. iners = void of art)  
 \*artus, *joint*, articulus, a *little joint*; article, articulate  
 asinus, *ass*; asinine  
 asper, *rough*; exasperate, asperity  
 atrox, *cruel*; atrocious, atrocity  
 audax, *bold*; audacious, audacity  
 \*audio, to *hear*; audience, auditor, audible, 'Oyez,' obey, obedience, obeisance  
 \*augeo, xi, ctum, to *increase*; augment, author (= one who increases), auctumnus, autumn  
 auris, *ear*; auricle (dim.), auricular  
 \*aurum, *gold*; auriferous (= gold-bearing), Fr. *or*, ormolu  
 auspex (from *avis*, bird, and *specio*, to behold), a *bird-seer*, one who predicts from observing birds; auspicious  
 auxilium, *help* (from *augeo*); auxiliary  
 avarus, *greedy*; avaricious  
 avidus, *eager*; avidity  
 \*avis, *bird*; aviary, ostrich (Fr. *autruche*, from Lat. *avis*, Gk. *strouthos*)  
 \*barba, *beard*; barb, barber, barbel (the bearded-fish)  
 beatus, *blessed*; beatify, beatitude  
 \*bellum, *war*; bellicose, belligerent, rebel  
 \*bene, *well*; benefit, benefice, benediction  
 benignus, *kind*; benign, benignity  
 bestia, *beast*; bestial  
 bibo, to *drink*; imbibe, Fr. *boire*, beverage, beaver (part of a helmet)  
 bini, *two a-piece*; binocular, binary  
 \*bis, *twice*; bisect, bissextile, balance (Lat. *bilanx*, from *lanx*, the dish of a weighing scale), biscuit (*bis* and *coctus*, baked; the bread or biscuit of the Roman soldiers being twice prepared in the oven)  
 blandus, *smooth*; bland, blandish, blandishment  
 bonus, *good*; boon, bounty  
 \*brevis, *short*; brevity, breve, abbreviate, breviary, abridge (abbreviare, Fr. *abrégér*. Cp. deluge, from *diluvium*)  
 bulla, a *little round ornament*, worn about the necks of Roman children; a *seal*; bull (papal decree), bulletin  
 byrsa, *leather*; bursar, purser, Bourse  
 caballus, *horse*; cavalry, Fr. *cheval*, chevalier, chivalry  
 cadāver, *corpse*; cadaverous  
 \*cado, cecidi, casum, to *fall*; case, casual, cadent, cadence, incident, accident, coincide, decide, occasion  
 \*cædo, cecidi, cæsum, to *cut, kill*; suicide, homicide, regicide, vulpecide, precise, inci-

- sion, cement (cædimentum = small stones, as cut from the quarry, used for walls)  
 calamitas, *disaster*; calamity  
 calcitro, to *kick*; recalcitrant (fr. *calx*, the heel, whence inculcate)  
 \*calculus, *pebble*; calculate (pebbles being used for computation), calculus (fr. *calx*, a small stone, whence chalk, calcine)  
 calidus, *warm*; caudle (Fr. chaud)  
 callum, *hardened skin*; callous, callosity  
 camera, a *room*; chamber, comrade (It. camerata)  
 \*campus, *plain*; camp, Fr. champ, champaign (country)  
 cancelli, *cross-bars, latticework*; chancel, chancellor, cancel (to cross out), chancery  
 \*candeo, to *shine*; candidus, *white*; candid, candour, candle, incandescent, candelabrum, incense, incentive, incendiary, chandelier, censer, candidate (persons who canvassed for public offices among the Romans went about in *white* robes, emblematical of purity)  
 canis, *dog*; canine, kennel  
 canna, *reed*; cane, canal, channel, canister (canista, a wicker-basket)  
 cannabis, *hemp*; canvas  
 \*cano, cantum, to *sing* (also canto); cant, canticle, enchant, chanticleer, chant, incantation, recant, descant, accent  
 capillus, *hair*; capillary. Fr. cheveux; dishevelled (with the hair out of order)  
 caper, a *goat*; caprice, capriole  
 \*capio, cepi, captum, to *take*; captive, capable, captious, capture, capacity, receive, deceive, accept, except, recipient, receipt, precept, conceit, caitiff (It. cattivo)  
 capsula, a *chest*; case, capsule, casement, chapel, chaplain, cash (money kept in the chest), cashier  
 \*caput, *head*; capital, decapitate, Fr. chef, chief, kerchief, precipice, precipitate, precipitous, captain, chapter, chaplet  
 \*carbo, a *live coal*; carbon, carbuncle (dim.), carbonado (to broil on the coal; hence to cut and score for broiling)  
 carcer, *prison*; incarcerate  
 cardo, *hinge*; cardinal  
 carina, *keel*; careen (to repair the keel)  
 carmen, *song*; charm  
 cāro, to *card*; carduus (a teasel used in dressing cloth)  
 \*caro, carnis, *flesh*; carnal, carnage, carnivorous, charnel-house, carnation (flesh-coloured), carnival (carnis levamen = solace of the flesh), carrion (Fr. charogne)  
 carpentum, a *car*; carpenter (wheel-wright)  
 carpo, to *pluck*; carp, vb.  
 carrum, *car*; chariot, carriage, char à bancs  
 \*carus, *dear*; Fr. cher, charity, cherish, caress  
 caseus, *cheese*; caseine  
 castanea, *chestnut*  
 \*castigo (from castus), to *correct*; castigate, chastise, chasten  
 castus, *chaste*; chastity  
 casus, *chance* (from cado); casual, casuist (one who studies cases of conscience)  
 catena, *chain*; concatenate  
 cauda, *tail*; cue, queue  
 caulis, *cole* or *cabbage*; cauliflower

- \**causa*, a *cause*; causative, excuse, accuse  
*caveo*, *cavi*, *cautum*, to *take care*; cautious, caution  
 \**cavus*, *hollow*; *cave*, excavate, cavity, cavern  
 \**cedo*, *cessi*, *cessum*, to *go, yield*; *cede*, proceed, procession, cease, accede, concede, exceed, ancestor, decease  
*celeber*, *bris*, *bre*, *celebrated*; celebration  
*celer*, *eris*, *e*, *swift*; accelerate, celerity  
*celo*, to *hide*; conceal  
*clavis*, *key* (Fr. *clef*); *conclave* (a room under lock and key), *clef*  
 \**censeo*, to *judge*; *censure*, *censor*  
 \**centrum* (fr. Gk. *kentron*, a point), *centre*; *centrifugal*, *centralize*  
 \**centum*, *hundred*; *cent*, *century*, *centurion*  
*Ceres*, *Ceres*, the goddess of agriculture; *cereal*  
 \**cerno*, *crevi*, *cretum*, to *distinguish*; *discern*, *discreet*, *secret*, *concern*, *secretary*  
*certus*, *sure*; *certain*, *ascertain*, *certify*, *certificate*. See *Facio*  
*cervix*, *neck*; *cervical*  
*cesso*, to *cease from*; *cease*, *cessation*  
 \**charta*, *paper*; *chart*, *charter*, *cartel*, *cartoon*, *card*  
 \**cingo*, *nxi*, *netum*, to *gird*; *cincture*, *encincture*, *precinct*, *succinct*  
*circum*, *round*; *circumstance*  
*circus*, a *circle*; *circus*, *circulate*  
*cista* (Gk. *kistē*), a *box*; *chest*, *cist*  
 \**cito*, to *rouse* (Fr. *cio*, to move); *cite*, *incite*, *excite*, *recite*, *resuscitate*, *citation*  
 \**civis*, *citizen*, *civitas*, *state*; *civic*, *civil*, *civilian*, *civilize*, *city*, *citizen*
- \**clamo*, to *shout*; *claim*, *clamour*, *exclaim*, *disclaim*, *proclaim*, *reclaim*, *proclamation*, *exclamation*  
 \**clarus*, *clear*; *clarify*, *clarion*, *clarionet*, *claret* ('Having a reddish tint, but not the full red of ordinary red wine.'—*Wedgwood*)  
*classis*, a *class* or order of citizens; *classicus*, belonging to the highest class of Roman citizens; *classic*, *classical*  
 \**claudio*, *si*, *sum*, to *shut*; *include*, *exclude*, *preclude*, *seclude*, *cloister*, *close*, *closet*, *enclose*, *clause*  
*clavus*, *nail*; *clove* (from its resemblance to a nail)  
*clemens*, *mild*; *clemency*, *inclement*  
*cliens*, *tis*, *dependant*; *client*  
*clino*, to *bend*; *incline*, *recline*  
 \**clivus*, a *slope*; *acclivity*, *proclivity*, *declivity*  
*cœlebs*, *bachelor*; *celibacy*, *celibate*  
*cœlum*, *sky*; *celestial*, *ceiling* (originally the canopy of a bed)  
*cœpi*, to *begin*; *inception*  
*cogito*, to *think* (from *co-agito*); *cogitate*, *excogitate*  
 \**cognosco*, to *know*; *recognize*, *cognition*, *cognizant*, *reconnoitre*  
*cogo* (from *co-ago*), to *compel*; *cogent*, *coagulate*  
*collum*, *neck*; *collar*, *colporteur*  
 \**colo*, *ui*, *tum*, to *till*; *colony*, *culture*, *cultivate*, *agriculture*, *horticulture*  
*color*, *colour*  
*columna*, *column*; *colonel*, the officer at the head of a column (also spelled *coronel*, whence the pronunciation), *colonnade*  
 \**comes*, *itis*, *companion* (from *cum* and *eo*, to go); *comity*,



- count, county, constable  
(= comes stabuli, count of the stable)
- commodus, *convenient*; commodity, accommodate
- communis, *common*; communicate, community
- conjux, gis, *husband* or *wife*; conjugal. From jungo, I join
- constare (Fr. coûter), *to stand one in*; to cost
- constipare, *to cram*; constipated, costive
- contra, *against*; contradict, counter, counterfeit
- conviva, a *guest*; convivial
- copia, *plenty*; copious
- copulo, *to join together*; copulative, couple
- \*coquo, xi, ctum, *to boil*; cook, decoct, decoction, kitchen
- \*cor, dis, *heart* (Fr. cœur); cordial, courage, discourage, encourage, core, concord, discord, record
- \*corium, *hide* (Fr. cuir, leather); excoriate, currier, cuirass, cuirassier, curry (vb.)
- cornu, *horn*; cornet, cornucopia (= horn of abundance)
- \*corona, *crown*; coronet, coronel, coronation, coroner, olderspelling crowner (crown-officer), corolla (little crown), cornice
- \*corpus, oris, *body*; corpse, incorporate, corporal, corporeal, corps, corset, corslet, (Sp.) cuerpo, corpulent
- cortex, icis, *bark*; cork, cortical, decorticate
- costa, *rib*; intercostal, accost, cutlet (Fr. côtelette)
- cras, *to-morrow*; procrastinate
- crassus, *thick*; crass, Fr. gros, grocer, gross, engross
- \*credo, *to believe*; creed, credible, credit, credulous, creditor, credentials, accredit, miscreant (= misbeliever), recreant (= apostate). The two latter terms originated during the period of the Crusades
- \*creo, avi, atum, *to create*; creation, creature
- \*cresco, crevi, cretum, *to grow*; (Fr. croître, to grow), crescent, increase, increment, accrue
- creta, *chalk*; cretaceous, crayon
- crimen, *crime*; criminal, incriminate, discriminate (all from cerno)
- crispus, *curled*, crisp. O.E. cirps = crisp, curled
- crudelis, *cruel*
- crudus, *raw*; crude, recrudescence
- crusta, *crust*; custard (originally written crustade)
- \*crux, cis, *cross*; (Fr. croix), crucify, cruciform, crusade, cruise (to cross the sea), excruciate, crosier
- \*cubo, ui, itum, *to lie down*, incubate, cubical, cubit, incubent, recumbent; Fr. couvée, covey
- cucullus, *cowl*
- culmen, *top*; culminate
- \*culpa, *fault*; culpable, culprit, inculcate, exculpate
- culter, *knife*; coulter, cutlass, cutler, curtleaxe (a corruption of It. coltellaccio)
- cumulus, a *heap*; accumulate, encumber (to overload)
- cupio, *to desire*; Cupid, cupidity, concupiscence
- \*cura, *care*, curo, *to pay attention to, to cure*; cure (of souls), curate, sinecure, curator, secure, incurable, accurate, procure
- \*curro, cursum, *to run*; current, incur, recur, occur, incursion, excursion, succour, course, discourse, cursive, cursory, discursive, curricule, corridor
- \*curvus, *crooked*; curve; Fr. courber, to bend, curb, curvet

- custos, *odis*, *keeper*; custody  
 cutis, *skin*; cuticle  
 cygnus, *swan*; cygnet  
 \*damno, to *condemn*; damn, condemnation, damage, indemnify  
 \*debeo, debitum, to *owe*; debt, debtor, indebted, Fr. *devoir*, perf. part. *dû*; due, duty, endeavour  
 debilis, *weak*; debility, debilitate  
 \*decem, *ten*; decimal, December (the tenth month of the Roman year), decimate; decanal, dean (a chief of ten)  
 decens, *fit*, decent; decus, *oris*, *honour*; decorate  
 deliciæ, *treat*; delicious, delicacy  
 deliro, to *quit the furrow* (*lira*) in *ploughing*; delirium  
 \*dens, *dentis*, *tooth*; dent, dentist, trident, indent (to notch a margin so as to make it like a row of teeth. Indentures are duplicate documents that are indented together, so that the notches correspond to each other), dandelion.  
 densus, *thick*; dense, condense  
 desero, *ui*, *rtum*, to *desert*; desert (subst.)  
 desidero, to *wish for*; desire  
 \*Deus, *God*; deity, deify, deist, deodand (something to be given to God), O dear! divine, divination  
 dexter, *right-hand*; dexterous, dexterity  
 \*dico, dictum, to *say*; dictionary, diction, benediction, benison, malediction, malison, dictate, predict, verdict, indict, indite, ditto  
 \*dies, *day*, diurnus, *daily*; dial (for showing the time of day), diary, diurnal, (Fr. *jour*, a day), journal, journey, journeyman, sojourn, adjourn, meridian  
 digitus, *finger*; digit  
 \*dignus, *worthy*; dignor, to *deem worthy*; dignity, dignify, condign, deign, indignity, indignation  
 diligo, *lexi*, lectum, to *love*; diligent, delight, dilettante (It.)  
 dirus, *fearful*; dire, direful  
 disco, to *learn*; disciple, discipline  
 discrimino, to *divide*; discriminate. See cerno  
 divido, *i*, sum, to *divide*; division, divisible  
 divinus (from same root as deus), *divine*; divinity  
 \*do, datum, to *give*; data (things given), dative, date, antedate, postdate, add, render, to give back (Fr. *rendre*), surrender, edit, tradition, treason  
 \*doceo, *ui*, ctum, to *teach*; doctor, docile, doctrine  
 \*doleo, to *grieve*; condole, doleful, dolorous  
 \*dominus, *lord*; domina, *lady*; duenna, donna, dominate, domineer, dominion, domain, don (Spanish), damsel, dame, madame, mademoiselle  
 domo, to *tame*; indomitable. Cp. *tame*  
 \*domus, *house*; domicile, domestic, dome, majordomo (master of the house)  
 \*dono, to give, *donum*, a gift; donation, donative, condone, pardon  
 \*dormio, *ivi*, itum; to sleep; dormitory, dormouse, dormant  
 dorsum, *back*; dorsal, endorse  
 dos, *tis*, *dowry*; dowager, endow  
 dubius (from *duo*, two, and *eo*, to go, to move alternately in two directions), *dubious*, *doubtful*; dubito, to *doubt*; indubitable  
 \*duco, *xi*, ctum, to *lead*; duke,



- doḡe, conduce, conduct, educate, induce, traduce, seduce, conduit, ducat, duchy
- \*duo, *two*; dual, duplex, double, duple, duet, doubloon (a double pistole), doublet
- duodecim, *twelve*; duodecimals; Fr. douzaine, dozen
- durus, *hard*, duro, to *harden*; durable, endure, indurate, during, duresse
- ebrius, *drunk*; inebriate, sober
- ebur, *ivory*. (Fr. ivoire)
- edo, ēdi, ēsum, to *eat*; esca, *food*; edible, esculent
- edo, didi, ditum, to *give out*; edit, editor
- ego, *I*; egotist, egoist
- \*emo, emi, emptum, to *buy*; redeem, redemption, exempt
- \*eo, ivi, itum, to *go*; exit, adit (approach), initial, perish, ambition (a going about), sedition, a going apart, issue (exire, Fr. issir)
- equus, *horse*; equestrian, eque-ry, equine
- \*erro, to *wander*; err, error, erratic, aberration
- examino, *weigh* (from *examen*, the tongue of a balance, and that from *agmen*), examine, examination
- exemplum, *example*; sample, sampler, exemplary
- exerceo, to *exercise*. See Arceo
- expedio, to *set free* (from pes, dis, foot); expedite, expedient, expedition, impede
- experior, tus, to *try*; expert, experiment, experience
- exsul, *exile*. From *solum*, soil
- extra, *outside*; extraneous
- \*facies, *a face*; facial, superficies, façade
- facilis (from facio), *easy*; facile, facility, difficulty
- \*facio, to *make*; faber, a *worker*; fabric, forge (Lat. fabrica), counterfeit, refit, confec-
- tionery, office, comfit (= con-fect), faction, fashion, feat, feasible, feature (the make of the face), suffice, sufficient, efficient, affect, effect, infect; fabula, a *story*, fable, fabu-lous; facetus, *clever*; face-tious, facetiæ
- fallo, to *deceive*; fallible; false, falsify, fail
- falx, a *scythe*, hook, falchion; falco, falcon (the hooked bird)
- fama (fari, to speak), *report*; famous, infamy
- fames, *hunger*; famine
- fans, tis, *speaking*; infant, In-fanta, fate, fatal
- fanum, *temple*; fame, profane (outside the temple, not dedi-cated, common), fanatic
- farcio, to *stuff*, farce (a play stuffed with fun), *forced-meat* (= farced meat)
- farina, *flour*; farinaceous
- fastidio, to *loathe*; fastidious
- \*fateor, fassus, to *confess*; pro-fess, confession
- fatigo, to *weary*; fatigue
- fatuus, *foolish*; infatuate, fatu-ous
- faveo, fāvi, fautum, to *favour*; fautor (supporter)
- febris, *fever*; febrile, febrifuge
- fecundus, *fertile*; fecund, fecundity
- feles, *cat* (the fruitful, from same root as fœtus, *offspring*. fecundity, Gk. phuein, to *beget*. Comp. O.E. beón, to *be*); feline
- felix, *happy*; felicity, felicitate
- femina, *woman*; feminine, effe-minate
- feriæ, *festival*; ferial
- \*fero, tuli, latum, to *bear*; infer, confer, refer, differ, differ-ence, suffer, transfer, defer, fertile, reference; dilate, relate, correlative



- ferox, *fierce*; ferocious, ferocity  
 \*ferrum, iron; ferruginous, farrier (a worker in iron, a shoer of horses), ferrule, an iron ring  
 \*ferveo, to *boil*; fervesco, to *begin to boil*; fervent, fervid, fervor, effervesce, ferment  
 festum, a *holiday*; feast, festival, fête, festoon  
 fibra, *fibre*; fibrous, fringe (Lat. fimbria)  
 \*fides, faith (Fr. foi); fidelity, infidel; fido, to *trust*, confide, diffident, perfidy, perfidious, affidavit, defiance, affiance  
 \*figo, xi, fixum, to *fix*; fixture, crucifix, transfix  
 filius, *son*; filial, affiliate, Fitz  
 \*filum, *thread*; file (of soldiers), bill-file, defile (to march in a line), filigree (ornaments made of gold or silver wire), fillet (a little thread: a fillet of veal is bound together by a thread), profile  
 findo, fissum, to *cleave*; fissure, fissile  
 fingo, nxi, fictum, to *form*; fiction, figment, fictile, feign, effigies (an image made), feint, faint.  
 \*finis, *end*; finish, finite, infinite, confine, define, fine, in fine, finical, finance, final, finality, affinity, finish  
 \*firmus, *firm*; confirm, affirm, affirmative, firmament, infirm, infirmary, infirmity, farm. 'The inconvenience of payment in kind early made universal the substitution of a money payment, which was called *firma alba* or *blanche ferme*, from being paid in silver or with money instead of victuals.' (Wedgwood.)  
 fiscus, *treasury*; confiscate, fiscal  
 fiaccus, *flabby*; flaccid  
 flagellum, *whip*; flagellate, Flagellants, flail  
 flagitium, *disgrace*; flagitious  
 flagro, to *burn*; flagrant, conflagration  
 flamma, *flame*; inflame, inflammable, flamingo (the flame-bird), flambeau, flamen?  
 \*flecto, xi, xum, to *bend*; inflect, flexible, inflexion  
 figo, fictum, to *dash*; afflict, inflict, affliction  
 flo, flatum, to *blow*; inflate, flatulent  
 \*flos, floris, *flower*; flour, floral, floriculture, florist, flourish  
 \*fluo, fluxum, to *flow*; fluid, influence, influential, affluent, influenza, flux, superfluous; fluctus, a *wave*; fluctuate  
 focus, *hearth*; focus, focal  
 fodio, fossum, to *dig*; fossil, fosse  
 foedus, eris, a *covenant*; federal, confederate  
 \*folium, *leaf*; foil, the gold or silver leaf used to throw up the colour of a gem, foliage, folio, trefoil, cinquefoil, portfolio  
 fons, tis, a *fountain*; font, fount  
 fores, *doors*; foras, *out of doors*; foreign, (*g*, as in sovereign, excrescent)  
 \*forma, a *form*; formal, formality, inform, reform, formation, uniform, conform, Non-conformist, perform, performance, deformity, formula (dim.)  
 formido, *fear*; formidable  
 fornax, *furnace*  
 fors, tis, *chance*; fortuitous; fortuna, *fortune*; misfortune  
 \*fortis, *strong*; fortitude, fortify, fortress, comfort, force, enforce, reinforce, effort, fort  
 forum, *market-place*; Fr. foire, fair, forensic

- \*frango, fractum, to *break*;  
fracture, fraction, fragment,  
refractory, irrefragable, fra-  
gile, infringe, frail
- \*frater, *brother*; fraternal, (Fr.  
frère) friar, fraternity
- \*fraus, fraudis, *deceit*; fraud,  
fraudulent
- frequens, *frequent*; frequenta-  
tive
- frico, xi, ctum, to *rub*; friction
- frigus, *cold*; frigid, refrigerate
- frivulus, *silly*; frivolous, frivo-  
lity, fribble (a trifling fellow)
- frons, dis, *leaf*; frond
- \*frons, tis, *forehead*; front,  
frontispiece (properly fronti-  
spice), frontal, affront, con-  
front, frontier, frounce,  
flounce, effrontery
- fruur, fructus, to *enjoy*; fruit,  
fruition, fruitage, fruiterer,  
frugal, frugality, fructify
- frustra, *in vain*; frustrate
- frustum, a *piece*; frustum (of  
a cone)
- \*fugio, to *flee*; fugitive, refuge,  
febrifuge, refugee, subterfuge,  
fugue, centrifugal
- fulgeo, to *shine*; effulgent, re-  
fulgent; fulmen, *thunderbolt*;  
fulminate; fumus, *smoke*;  
fume, fumigate, perfume, fu-  
mitory (Fr. fume-terre, earth-  
smoke)
- \*fundo, fudi, fustum, to *pour*;  
found, foundry, font, con-  
found, confuse, infuse, refuse,  
fuse, fusible, transfusion,  
diffusion, foison,
- \*fundus, *bottom*; fund, founda-  
tion, fundament, profound,  
founder (to go to the bottom)
- fungor, ctus, to *discharge*;  
function, defunct
- funus, eris, *funeral*; funereal
- fur, *thief*; furtive
- furor, *madness*; fury, infuriate,  
furious
- futilis, *that easily pours out,*  
*that cannot contain* (from  
fundo); futile, futility
- garrio, to *chatter*; garrulous
- gelu, *frost*; gelid, congeal, gela-  
tine, jelly
- gemma, *gem*; a *bud*, gem; gem-  
mate
- \*gens, tis, *people*; gigno, genui,  
genitum, *to beget*; gentile, gen-  
teel, gentle, generation, ge-  
nus, degenerate, gentry,  
genuine, progenitor, con-  
genital, ingenuous, ingenious,  
congenial, genius, engine
- genu, *knee*; genuflect
- germen, *sprig*; germinate, ger-  
mane, cousin german (of the  
same stock)
- \*gero, gestum, to *bear*; bellige-  
rent, vicegerent, gesture,  
suggest, digest, gesticulate,  
congestion, indigestion
- glacies, *ice*; glacial, glacier
- gladius, *sword*; gladiator, glaive
- glans, dis, *kernel*; gland, glan-  
dular, glanders (a disease in  
the glands of horses)
- gleba, *clod*; glebe
- globus, *ball*; globe, globule
- glomero, to *make into a ball*;  
conglomerate
- gloria, *glory*; glorify, glorious
- \*gradus, *step* (Fr. gré); grade,  
degrade, graduate, gradation,  
degree; gradior, gredi, gressus,  
to *walk*; progress, congress,  
aggression, ingredient, gra-  
dient
- grandis, *great*; grand, grandee,  
grandfather, aggrandize,  
grandiloquent, gaffer, gam-  
mer
- granum, *seed*; grain, pome-  
granate (so called from its  
numerous seeds), granary, in-  
grain. ('Scarlet grain or ker-  
mes is an insect found on  
certain kinds of oak, from  
which the finest reds were  
dyed. The term grain is a



- translation of Gk. κόκκος, given to the insect, from its resemblance to a seed or kernel.'—*Wedgwood*), garnet (so called from its similarity in colour to the seed of the pomegranate), granite (grain-stone), grenade, grenadier, grange, granule, granular, granulate, filigree
- \*gratia, *favour*, pl. *thanks*; grace, gracious, ingratiate, gratis, gratuitous
- gratulor, to *wish joy*; congratulate
- \*gratus, *pleasing*, thankful; grateful, gratitude, gratis, Fr. gré, maugre (*malgré*), agree (à gré = to one's will)
- \*gravis, *heavy*; grave, gravity, aggravate, gravamen, grieve, aggrieve
- \*grex, *gis*, *flock*; egregious (standing out of the flock), aggregate, gregarious, congregate
- guberno, to *steer*; govern
- gula, *throat*; gullet, jole, gully
- gurgēs, *whirlpool*; gorge, gorget, gurgle, gargle, regurgitate, gorgeous. (See Skeat)
- gutta, *drop*; gout, 'gouts of blood' (*Macbeth*), gutter
- guttur, *throat*; guttural
- \*habeo, habitum, to *have*; habit, habitual, prohibit, inhibit, exhibit, inhibition, able, rehabilitate, ability, habiliment, dishabille
- habito, to *dwell*; habitation, inhabit, cohabit
- \*hæreo, si, sum, to *stick*; cohere, adhere, cohesion; hæsito, to *hesitate*
- \*hæres, dis, *heir*; inherit, hereditary, hereditament, heirloom (O.E. loma, a piece of domestic furniture)
- halo, to *breathe*; inhale, exhale
- haurio, haustum, to *draw*; exhaust
- herba, *herb*; herbarium, herbage, herbalist
- hibernus, adj. (from hiems, winter), *winter*; hibernate
- hilum, a *little thing* (nihilum = ne hilum = ne filum = *not a thread*); nil, annihilate
- hio, to *gape*; hiatus
- histrio, *actor*; histrionic
- \*homo, *man*; humanus, *human*; homicide, humane, homage
- honor, *honour*; honestus, *honourable*; honorary
- \*horreo, to *bristle*, *shudder*; horror, horrible, horrify, horrid
- hortor, atum, to *exhort*; exhortation, hortatory
- hortus, *garden*; horticulture, cohort (originally an enclosure), court
- \*hospes, itis, *guest*; hospitable, hospice, hospital, hotel, hostel, hostler, spital
- hostia, *sacrifice*; the host
- hostis, *enemy*; hostile, hostility
- humeo, to *be moist*; humour, humid, humorous
- humus, *ground*; exhume, humble (humilis, lowly)
- idem, the *same*; identify, identity, identical
- ignis, *fire*; igneous, ignite
- ignoro, to *be ignorant*; ignoramus, ignore
- mago, imaginis, *likeness* (from imitor; comp. vertigo, from verto); image, imagination
- imbecillis, *weak*; imbecile, imbecility, embezzle (see Skeat)
- imbuo, to *imbue*
- imitor, atus, to *copy*; imitate
- impedio, to *hinder*; impede, impediment, Fr. empêcher, impeach
- impero, to *command*; imperative, imperious, empire, emperor. See Paro



index, *forefinger*; indico, to *point out*; index, indicate, indication, indicative  
 industria, *industry* (root, struo)  
 inferus, *low*; inferior (comparative), infernal  
 \*insula, *island*; insular, peninsula, insulate, isle, islet (not *island*)  
 integer, *whole*; integrity, integral, entire (Fr. *entière*)  
 intelligo, lexi, lectum, to *understand*; intelligent, intellect  
 intra, *within*; interior (comp.), *inner*; interior, internal  
 intro, to *enter*; entrance  
 invenio, to *find*; invent, invention, inventory  
 invidéo, to *envy*; invidious  
 invito, to *invite*; invitation  
 ira, *wrath*; ire, irate; irascor, to *be angry*, irascible  
 irrito, to *provoke*; irritate  
 irrigo, to *water*; irrigate  
 item, *likewise*; item  
 \*iter, itineris (from eo, itum, to go), a *journey*; itinerary, itinerant, eyre (justices in)  
 iterum, *again*; reiterate  
 jaceo, ui, itum, to *lie*; adjacent  
 \*jacio, jeci, jactum, to *throw*; adjective, eject, object, reject, subject, conjecture, interjection, subjection; jaculum, a *dart*, ejaculate; Fr. jeter, jet (of water)  
 jejunos, *fasting*; jejune  
 jocus, *joke*; jocular, juggler, (joculator)  
 \*judex, icis, *judge*; judicial, justice, judiciary, judgment, adjudicate  
 \*jugum, yoke; conjugate, conjugal, subjugate; jugulum, *collar-bone*; jugular  
 juncus, *rush*; junket (It. giuncata, fresh cheese brought to market in rushes)  
 \*jungo, nxi, ctum, to *join*; jointure, juncture, junction, con-

junction, subjunctive, conjoin; It. junto; joust, jostle  
 juniperus, *juniper*; gin (Fr. genièvre)  
 Jupiter, Jovis; *Jove*, jovial (born under the influence of Jupiter. Comp. mercurial, martial, saturnine)  
 \*juro, avi, atum, to *swear*; juror, jury, perjury, conjure; jus, juris, *law*; justus, *just*; jurist, jurisprudence, jurisdiction, justify, injury.  
 jus, *gravity*; juice  
 juvenis, *young*; junior (comp.), *younger*, juvenile  
 juvo, to *assist*; adjutant, aid  
 juxta, *near* (from *jungo*), juxtaposition  
 labor, *toil*; labour, laborious, laboratory, elaborate  
 labor, lapsus sum, to *glide*; lapse, elapse, collapse  
 lac, lactis, *milk*; lacteal, lactation, lettuce (lactuca, so called from its milky juice)  
 lacero, avi, atum, to *tear*; lacerate  
 lacertus, *lizard*; alligator (el lagarto, the name given by the Spaniards to the American crocodile)  
 lacrima, *tear* (old form *dacrima*, cp. Gk. *dakru*, Eng. *tear*); lachrymose, lachrymatory  
 lacus, a *lake*; lacustrine, lagoon  
 \*lædo, læsum, to *injure*; collide, collision, lesion, elide  
 lætor, to *rejoice*; Letitia  
 lambo, to *lick*; lambent, lamprey (Lat. lampetra = O.E. suck-stone), so called from sucking the rocks  
 lamentor, to *bewail*; lament, lamentation  
 languéo, to *be faint*; languid, languish  
 lanx, the *scale of a balance*; balance  
 \*lapis, lapidis, *stone*; lapidary,

- dilapidated (=falling away stone from stone)
- lardum, *fat of bacon*; lard, larder (the place where the bacon was kept. Cp. pantry, the bread-place. Fr. pain = bread), to lard (to stuff in lard), interlard
- largus, *abundant*; large, largesse, enlarge
- lassus, *weary*; lassitude
- lateo, to *lie hid*; latent
- laterna, a *lantern*, corrupted into lanthorn, under the wrong notion that the second syllable was connected with the *horn* panes
- latus, *broad*; latitude
- latus, lateris, *side*; lateral, equilateral
- laurus, *laurel*; laureate
- \*laus, laudis, *praise*; laud, laudatory, laudation, laudable, allow (allaudare, Fr. allouer)
- \*lavo, avi, lautum; *lave*, lavatory, laundry, lavender, lavish
- laxo, to *unloose*; lax, relax
- \*lēgo, ēgi, ctum; to *choose, read*; elect, collect, lecture, select, legible, legend, lectern, prelection, lection, lesson, legion, élite (chosen), recollect
- lēgo, avi, atum, to *send as ambassador*; legate, legacy, relegate, college, allege
- legumen, *pulse*; leguminous
- lenis, *soft*; lenio, to *soften*; lenient, lenitive
- lentus, *slow*; lento, relent
- leuca, Mid. Lat. a *measure*; league (measure)
- leo, *lion*; lioness, leonine
- lepus, oris, *hare* (Fr. lièvre), leveret
- \*lēvis, *light*; levo, to *lighten*; levity, alleviate, lever, elevate, relieve, relief, leaven, levy, levée, ledger-line (a light line above the staff. It. *leggiere*)
- \*lex, legis (Fr. loi), *law*; legal, legislate, legislator, legitimate, allegiance, privilege, lawyer, loyal (cp. royal from regalis)
- \*liber, *free*; liberal, liberate, deliver, libertine, livery
- \*liber, *book*; library, libretto (It.), libel (Dim.)
- libo, to *pour out in honour of a deity*; libation
- \*libra, a *pound*; libro, to *weigh out*; libration, deliberate, livre, level (Lat. libella, dim. a plummet), equilibrium
- licet, *it is allowed*; license, licentious, illicit, leisure
- lignum, *wood*; ligneous; lign-aloes, lignite (coal showing traces of its woody origin)
- \*ligo, avi, atum, to *bind*; ligament, ligature, religion, league, oblige, obligation, allegiance, liege, liable, lien, rally, ally
- lilium, *lily*
- limen, *threshold*; eliminate, preliminary
- \*limes, limitis, *cross-path*; limit, limitation, lintel
- linea, a *linen thread, line*; linear, lineal, delineate, lineament, lineage. See Linum
- lingua, *tongue*, Fr. langue; lingual, language, linguist
- \*linquo, lictum, to *leave*; relinquish, delinquent, relict, relic, reliquary
- linum, *flax, linen*; linseed, linnet, linsey-woolsey (made of linen and wool), lint, lining
- \*liqueo, to *be fluid*; liquid, liquor, liquefy
- lis, litis, *strife*; litigate, litigious
- litera, *letter*, pl. *literature*; literal, literary; Belles Lettres, literate, obliterate (not from lino, to smear)
- litus, oris, *shore*; litoral

- lividus, *pale* ; livid
- \*locus, *place* ; local, locate, allocate, locomotive, collocation, dislocate, Fr. lieu, in lieu, lieutenant, Fr. loge, lodge
- longus, *long* ; longitude, prolong, elongate
- \*loquor, locutus, to *speak* ; loquacious, allocution, eloquent, colloquy
- luceo, to *shine* ; lucid, elucidate, luminary, lunes, lunatic, lustre
- lucrum, *gain* ; lucre, lucrative
- luctor, to *wrestle* ; reluctant
- lucubro, to *work by lamp-light* ; lucubration. See Luceo
- \*ludo, lusum, to *play* ; elude, delude, illusion, allude, interlude, prelude, ludicrous
- lugeo, to *grieve* ; lugubrious
- lumbus, *loin* ; lumbago, lumbar
- \*lumen, *light* ; illuminate, illumination, luminous, luminary, limn
- \*luna (from luceo), *moon* ; lunar, lunatic (moon-struck)
- \*luo, lutum, to *wash* ; ablution, dilute, alluvial, diluvial (diluvium = deluge)
- \*lusto, avi, atum, to *make light* ; lustre, illustrate, lustrous, lute-string (a shining silk)
- lusto, to *purify* ; lustration
- \*lux, cis (from luceo), *light* ; lucid, elucidate, pellucid
- luxus, *luxury* ; luxurious, luxuriant
- māchīna (Gk. mēchanē), a *contrivance* ; machine, machineate
- macies, *leanness* ; emaciate, meagre. Cp. *acer* and *eager*
- macula, *spot* ; immaculate, mackerel (from the dark blotches on it), mail
- \*magister (connected with *agnus*), *master* ; magistrate, mister
- \*magnus, *great* ; magnitude, magnate, magnify ; *major*, *greater* ; majority, mayor ; *maximus*, greatest ; maximum, maxim
- malleus, *hammer* ; mallet, mall, the mall (from the game of pall-mall which somewhat resembled croquet. It. palla = ball). See Skeat
- \*malus, *bad*, *male*, badly ; malign, malevolent, malediction, malady, malison, malice, maltreat, malaria, maugre (= mal gré, not agreeable, in spite of)
- mamma, *breast* ; mammalia
- \*mando, to *put into one's hand* ; mandate, commend, demand, remand, mandamus, mandate, Maundy Thursday (dies mandati)
- \*maneo, mansum, to *remain* ; mansion, manse, manor ; menial, permanent, remnant, mastiff, menagerie
- \*manus, *hand* ; manual, emancipate, manufacture, manacle, manifest, manuscript, manufacture, amanuensis, Fr. main, maintain, maintenance, manage, manure, manoeuvre, mortmain (dead hand), manner, legerdemain (= light of hand)
- \*mare, *sea* ; maritime, marine, mariner, ultramarine, submarine, mermaid, rosemary
- margo, *edge*, margin
- Mars, *the god of war* ; martial, March (the month)
- mas, a *male* ; masculine, maritus, a *husband* ; marital, marry, marriage
- massa, a *lump* ; mass, massive
- \*mater, *mother* ; maternal, maternity, matriculate, matrimony, matricide, matron, matrix
- materia, *materials* (mother-stuff) ; material



- \**maturus*, *ripe*; mature, maturity, immaturity, premature  
*matutinus*, *belonging to the morning*; matins or mattins, matutinal
- \**medeor*, to *heal*; medical, medicine, medicament, remedy, remedial
- \**medius*, *middle*; medium, mediocre, mediate, mediator, meridian (*medius dies*), Fr. *moyen*, mean, moiety, mezotint
- mel*, *honey*; mellifluous, Philomel, marmalade (originally made of quinces. Lat. *melimelum*, literally a honey-apple, a quince. See Skeat), molasses = honey-like
- melior*, *better*; ameliorate
- \**membrum*, *limb*; member, dismember, membrane
- \**memini*, *I remember*; memor, *mindful*; memory, commemorate, memoir, remember, memorandum, memento
- mendax*, *lying*; mendacious, mendacity
- mendicus*, *beggar*; mendicant, mendicity
- mendum*, *fault*; amend, amends, emend, emendation
- \**mens*, *mentis*, *mind*; mental, vehement. Cp. *mind*
- \**mereo*, *meritum*, to *earn*; merit, meritorious; *meretrix*, a harlot; meretricious
- \**mergo*, *mersum*, to *dip*; merge, emerge, submerge, immerse, emergency
- merus*, *pure*; mere
- \**merx*, *cis*, *goods*, *wares*; merchandise; mercor, to *trade*; commerce, merchant, mercer, mercenary, mercy, market, mart, Mercury, the god of commerce
- \**metior*, *mensurum*, to *measure*; immense (=immeasurable), mensuration, measure
- \**migro*, to *remove*; migrate, emigrant, immigrant
- \**miles*, *militis*, *soldier*; military, militia, militant, militate
- \**mille*, *thousand*; mile, millenary, millennium, million
- minæ*, *threats*; minatory, menace, commination
- minio*, to *paint red*; miniature
- minister* (connected with *minus*. Cp. *magister* and *magis*), a *servant*; ministration, ministerial
- minor*, *smaller*; minority
- minuo*, to *lessen*; diminutive, diminish, minute, minim, minimum, mite, minuet
- \**miror*, to *admire*; admire, admirable, miracle, marvel, mirage
- \**misceo*, *mixtum*, to *mix*; miscellany, promiscuous, mixture
- miser*, *wretched*; miser, miserable; miseror, to *pity*; commiserate
- mitigo*, to *make mild* (*mitis*); mitigate, mitigation
- \**mitto*, *missum*, to *send*; missionary, commit, admit, message, messenger, permit, mission, missile, promise, premise
- modo*, *lately*; modern
- \**modus*, *measure*; mode, mood (grammatical term; not mood, state of mind, which comes from O.E. *mód*, mind), modify, modulate, model, modern, modish, accommodate, commodious, commodity
- mola*, *mill*; molar, immolate (sacred meal being sprinkled on the heads of sacrificial victims)
- moles*, a *heap*; mole, molecule
- molestus*, *troublesome*; molest
- molior*, to *exert oneself*; emolumentum (=profit acquired through labour), emolument

- mollis, *soft*; mollify, mollusc
- \*moneo, ui, itum, to *warn*; monition, monument, admonish, monitor, premonitory, admonition
- \*mons, montis, *mount*; mountain, promontory, amount, surmount, dismount, paramount, remount
- \*monstro, avi, atum, to *show*; demonstrate, monstrance, monster, muster
- \*morbus, *disease*; cholera morbus, morbid, morbific
- mordeo, morsum, to *bite*; morsel, remorse, mordant, mortise, morsel (a bit)
- moror, to *delay*; demur
- \*mors, mortis, *death*; mortal, mortuary; morior, to *die*; moribund, mortmain, mortgage, murrain
- mos, moris, *custom*; moral, moralist, Fr. mœurs, demure
- \*moveo, motum, to *move*; mobile, momentum, moment, promote, motion, motor, emotion, mob (mobile vulgus, the fickle crowd)
- mula, *mule*; mulatto
- \*multus, *many*; multitude, multiform, multiply
- mundus, *world*; mundane
- \*munio, to *fortify*; munition, ammunition, muniment
- \*munus, muneris, *gift, public office*; remunerate, munificent, municipal
- murus, *wall*; mural, immure, intramural
- musa (Gk. *mousa*), *muse*; amuse, mosaic (musaicum opus)
- musca, a *fly*; mosquito, musket. Many instruments of war have been called after living creatures. *Culverin* is said to be from Lat. coluber, a snake. So among the Romans testudo, &c.
- mutilo, to *maim*; mutilate
- \*muto, avi, atum, to *change*; mutable, immutable, commute, transmute, mew (of hawks), moult
- \*narro, avi, atum, to *narrate*; narrative, narration, narrator
- \*nascor, natus sum, to *be born*; nascent, nature, natural, natal, Noël (Christmas Day), nativity, innate, cognate, nation, Fr. naïf, naïve
- nasus, *nose*; nasal, nasturtium (= nose-wring. From *torqueo*, to twist), Fr. *nez*, pince-nez
- nausea, *sickness*; nauseous, nauseate
- nauta (Gk. *naus*, a ship), *sailor*; nautical, nautilus
- \*navis, *ship*; navy, naval, navigate, navigable, nave (from the likeness of the vaulted roof to a ship). Gk. *naus*, a ship
- necesse, *necessary*; necessity, necessitate. From *cedo*, to give way
- \*necto, nexum, to *tie*; connect, connexion, annex
- nefas (from *fari*, to speak), *wickedness*; nefarious
- negligo, to *neglect*; negligence
- \*nego, avi, atum, to *refuse*; deny, negation, negative, renegade (runagate, Psalms)
- negotium (from nec=not, and otium, idleness); negotiate, negotiable
- nepos, otis, *grandson*; nepotism, nephew
- nervus, *string*; nerve, enervate
- neuter, *neither*; neutral
- niger, *black*; nigritude, negro
- nihil, *nothing*; annihilate. See Hilum
- \*noceo, to *injure*; noxious, innocent, obnoxious, innocuous, Fr. nuire, nuisance, annoy, noisome
- non, *not*; nonage, nonentity, nondescript



- norma, *rule*; normal, enormous  
 \*nosco, novi, notum, to *know*;  
 noto, to *mark*; note, notion,  
 notice, notify, notification;  
 nomen, a *name*; nominal,  
 denominate, cognomen, no-  
 ble, nobility, ignominy, no-  
 tary, cognizance, recognize  
 noster, *our*; nostrum, a specific  
 peculiar to ourselves  
 novem, *nine*; November (the  
 ninth of the Latin months),  
 nones (the ninth day before  
 the ides), noon (originally the  
 ninth hour of the day, whence  
 the ecclesiastical word *nones*.  
 When *nones* came to be said  
 at mid-day, the term was  
 still retained)  
 \*novus, *new*; novel, renovate,  
 novice, innovate, novitiate,  
 novelty  
 \*nox, noctis, *night*; equinox,  
 nocturn, nocturnal  
 \*nubo, nuptum, to *marry*; nup-  
 tial, connubial  
 \*nudus, *naked*; nude, denude,  
 denudation  
 nugæ, *trifles*; nugatory  
 nullus, *none*; nullify, annul,  
 nullity  
 \*numerus, *number*; numeration,  
 enumerate, innumerable, su-  
 pernumerary  
 \*nuntio, to *announce*; nuncio,  
 pronounce, annunciation, re-  
 nounce  
 \*nutrio, to *nourish*; nurse, nu-  
 trition, nutriment, nurture,  
 nourishment  
 nymp̄ha, *nymph*. Gk. nymphē,  
 a bride  
 obedio, to *obey* (from *audio*, I  
 hear); obedience, Fr. obéir,  
 obeisance  
 obire (from eo, to go), to *die*;  
 post-obit, obituary  
 obliquus, *oblique*; obliquity  
 obliviscor, to *forget*; oblivion,  
 oblivious  
 obscenus, *impure*; obscene, ob-  
 scenity  
 obscurus, *dark*; obscurity,  
 chiaro oscuro  
 occulo, occultum, to *hide*; oc-  
 cult, occultation  
 occupo (from capio), to *seize*;  
 occupy, occupation  
 \*octo, *eight*; October (the eighth  
 of the Roman months), oc-  
 tavo, octave  
 \*oculus (Fr. œil), *eye*; oculist,  
 ogle, binocular, inoculate,  
 œillade (Lear)  
 odium, *hatred*; odious  
 \*odor, *smell*; odour, odoriferous,  
 olfactory, redolent  
 officium, *duty*; office, officious  
 omen, *prognostic*; ominous, abo-  
 minate, abominable  
 omnis, *all*; omniscient, omni-  
 bus (for all), omnipotent  
 \*onus, oneris, *burden*; onerous,  
 exonerate  
 opacus, *shady*; opaque, opacity  
 operio (Fr. ouvrir), to *open*;  
 overt, kerchief, curfew  
 opes, *wealth*; opulent, opulence.  
 Cp. c-opious  
 opinor, to *think*; opine, opinion,  
 opinionated  
 oppidum, a *town*; oppidan  
 opportunus (from portus) *op-  
 portune*; inopportune. Comp.  
 importunate  
 optimus, *best*; optimist  
 \*opto, atum, to *wish*; option,  
 adopt, cooptative  
 \*opus, operis (Fr. œuvre), *work*;  
 operate, co-operate, opera, ma-  
 nœuvre, chef d'œuvre, manure  
 orbis, *eirele*; orb, orbit, exor-  
 bitant  
 \*ordo, ordinis, *order*; ordain,  
 ordinance, ordinary, co-  
 ordinate. From *orior*?  
 \*orior, ortus sum, to *rise*; orient,  
 origin, aborigines  
 orno, to *adorn*; ornament, or-  
 nate



oro, atum, to *pray*; orator, oracle, oracular, inexorable, peroration, Fr. *oraison*, orison, oratory, oratorio. From *os*, *oris*

os, oris, *mouth*; oral, orifice

\*os, ossis, *bone*; ossify, ossifrage (the bone-breaker), osprey

osculator, to *kiss*; oscillate

ostendo, to *show*; ostentation, ostensible

ostium, *door* (ostiarius, door-keeper); usher

ovum, *egg*; oval, oviparous

\*paciscor, pactus sum, to *make an agreement*; pact, compact

pagina, *page*; pagination

pagus, *village*; pagan, peasant (Fr. paysan), paynim

palatium, *palace*; palatial

palatum, the *palate*; palatal

palleo, to *be pale*; pallor, pallid, appal

pallium, *cloak*; pall, palliate

palma, *palm of the hand*;

palmary, palmistry, palmate

palma, the *palm*; palmer (pilgrim)—

The faded palm-branch in his hand  
Showed pilgrim from the Holy Land.  
*Scott.*

palmer-worm (said to be so called from its wandering about, but more probably from *palm*, the provincial name of the willow)

palpo, to *stroke* (palpito, freq.);

palpable, palpitate

palus, *stake*; pale, impale, palisade

pando, pansum and passum, to *spread*; expand, expanse, pace (the distance covered in walking between raising the foot and setting it down again)

pango, pactum, to *fasten*; compact, impinge. See Paciscor

panis, *bread* (Fr. pain), pantry,

companion (= messmate), pannier, pantler (Shakspeare)

\*par, *equal*; parity, peer, nonpareil, on a *par*, umpire (O.F. nompair = not even, odd; an odd man chosen to arbitrate. Cp. apron from napron, adder from nadder)

parco, parsum, to *spare*; parsimony

pareo, ui, itum, to *come forth*; appear, apparent

pario, peperit, partum, to *bring forth*; parent. viviparous, oviparous, puerperal

\*paro, avi, atum, to *get ready*; pare, prepare, repair, compare, comparison, separate, sever, apparatus, empire

\*pars, partis, *part*; partior, to *divide*; particle (dim.), particular, impart, tripartite, partisan, partner, parse, participle, participate, parboil, parcel, portion

parum, *little*; paraffine (from *affinis*, akin. Paraffine is so called from having little affinity for an alkali)

\*pasco, pastum, to *feed*; pasture, pastor, repast

passus, *pace*; trespass (Fr. trépas)

pateo, to *lie open*; patent. Cp. pando

\*pater, *father*; paternal, paternity, patristic, patrician, patrimony, papa, pope, patron, padrone

\*patior, passus sum, to *suffer*; patient, passive, passion, compatible, compassion

patria, *fatherland*; patriot, expatriate

\*pauper (Fr. pauvre), *poor*; pauper, poverty, poor, impoverish

pavio, to *ram down*; pave, pavement (a floor composed of lime, small stones, &c., ram-

- med down with a hammer),  
pavement  
pavo, *peacock*  
\*pax, pacis, *peace*; pacify, paci-  
fication, pacific; paco, to *ap-  
pease*; pay  
\*pecco, avi, atum, to *sin*; pec-  
cable, peccant, peccadillo  
(dim.)  
pectus, pectoris, *breast*; pecto-  
ral, expectorate  
peculium, *private purse*; pecu-  
liar, peculation. Cp. pecunia  
\*pecunia (from *pecus*, cattle),  
*money*; pecuniary, impecu-  
nious. Cp. connexion be-  
tween O.E. feoh, *cattle*, and  
fee  
pellis, *skin*; peltry, pelice, pel-  
licle, surplice, pilch (origin-  
ally, a fur garment)  
\*pello, pulsum, to *drive*; expel,  
repel, expulsion, repulse,  
pulse, pulsate  
\*pendeo, pensum, to *hang*; pen-  
dant, pending, impend, propen-  
sity, pendulum, perpendicular,  
appendix, pent-house (a slop-  
ing shed, formerly written ap-  
pentis); pendo, to *weigh out*,  
to *pay*; expend, expense, sti-  
pend, recompense, compensa-  
tion  
pene, *almost*; peninsula, pen-  
ultimate  
penetro, to *pierce*; penetrate,  
penetralia  
penna, a *wing, feather*; pen,  
pinnacle, pinion, pennon  
penuria, *want*; penury, penu-  
rious  
perdo, to *lose*; perdition  
perdrix, *partridge*  
peregrinus, *foreign*; pilgrim.  
Cp. *pellucid* from *perlucidus*.  
persona, *mask* used by actors.  
Hence a part, a *person*; per-  
sonate, parson (the person  
who represented the Church  
in a parish)
- pertica, *a measuring-staff*; perch  
\*pes, pedis, *foot*; pedal, impede,  
pedestrian, expedite, biped,  
pedestal. Cp. Gk. pous, po-  
dos  
pestis, *plague*; pest, pestilent,  
pestiferous  
\*peto, petitem, to *seek*; petition,  
repeat, compete, appetite, im-  
petuous, petulant, impetus  
petra, *stone*; petrify, petrifac-  
tion, saltpetre, petroleum,  
lamprey = rock-licker  
pica, a *pie*; magpie, pied, pic-  
bald (bald = streaked. From  
W. *bal*, having a white streak  
on the forehead. See Skeat)  
pila, *column*; pile, pilaster  
pila, *ball*; pill, pellet  
pilo, to *steal*; compile, compi-  
lation, pillage  
pilus, *hair*; pile as in three-  
*piled*, depilatory, caterpillar,  
plush (Fr. *peluche*) peruke  
(cp. Spanish *peluca*, a wig),  
periwig, wig  
\*pingo, pictum (Fr. *peindre*), to  
*paint*; pigment, depict, pic-  
ture, orpiment (auripig-  
mentum, yellow-sulphuret of  
arsenic)  
pinso, to *pound*; pistillum, a  
*pestle*, pistil  
piscis, *fish*; piscatory, piscine  
\*pius, *pious*; piety, expiate, pity,  
piteous, pitiable  
\*placeo, to *please*; pleasant,  
complacent, placid, plea (Low  
Lat. *placitum*, a decision)  
placo, to *appease*; placable, im-  
placable  
plaga, *blow*; plague  
plagiarius, *one who stole children*;  
plagiarist  
plango, to *bewail*; plaint, com-  
plain, plaintiff, plaintive  
planta, *plant*; plantation, im-  
plant  
\*planus, *level* (It. *piano*); plain,  
explain, plane, plan



- platea, a *broad street*; place, piazza
- \*plaudo, to *clap the hands*; applaud, applause, plaudit, plausible, explode (to drive off the stage)
- plebs, *common people*; plebeian
- \*plecto, plexus, to *weave*; complex, perplex, pleat, plait
- \*pleo, evi, etum, to *fill*; replete, implement, complete, replenish, plenitude, supply, plenary, supplement, complement
- \*plico, avi, atum, to *fold*; ply, pliers, apply, reply, supplicate, suppliant, simple (one-fold, cp. O.E. an-feald), multiple, duplex (two-fold), duplicity, triplet, supple, display, employ, explicit, implicit, accomplice, deploy, employ
- ploro, to *weep over*; deplore, implore
- pluma, *plume*; plumage
- \*plumbum, *lead*; plumber, plummet, plumb-line, plumbago. Cp. *lumbago* from *lumbus*, loin
- plus, pluris, *more*; plural, surplus, nonplus
- \*pœna, *punishment*; penalty, pain; punio, to *punish*; pœnitet, *it repents*; penitence, repentance, penance
- polio, to *polish*; polite
- pomum, *apple*; pomatum (originally made from apples), pomander, pommel, pomegranate
- \*pondus, ponderis, *weight*; pound, ponderous, preponderate, poise, avoir-du-pois, ponder
- \*pono, posui, positum, to *place*; pose, position, deponent, component, proposition, compound, impose, impostor, post, postage
- \*pons, *bridge*; pontiff (pontifex = bridge maker), pontoon
- populus, *people*; public, publish, republic, popular; populator, to *lay waste*, depopulate
- porcus, *pig*; pork, porcupine (the spiny pig), porcelain (so called from the resemblance of its glazed surface to the shell called in Italian *porcellana*, which was itself called from its resemblance to a little pig, It. *porcella*), porpoise (the pig-fish, from piscis)
- porrum, *leek*; porridge, porringer
- \*porta, *gate*; porter, portico, porch, portculisse (Fr. couler, to slide), the Porte
- \*porto, avi, atum, to *carry*; import, export, portable, port-hole, porter (porter's beer), port-folio, port-manteau
- portus, a *harbour*; port, Portsmouth, Newport
- \*possum, posse (from potis, *able*, and sum, *I am*), to *be able*; possible, potent, podesta, puissant
- \*post, *after*; posterior (comp.), postpone, posterity, posterosus (having the last first), postern (a back gate), posthumus (the last. The *h* is ex-crescent), position, post-obit
- postulo, avi, atum, to *demand*; postulate, expostulate
- poto, to *drink*; potation, potable, potion, poison. Cp. *reason* from *ratio*, *oraison* from *oratio*
- præda, *prey*; predatory, depredation
- \*præbeo, to *furnish*; prebend, provender (the ration furnished to a soldier; afterwards applied to the allowances for monks and canons), prebendary
- præceps, *headlong*; precipice, precipitate



- præmium, *reward*; premium  
 pravus, *crooked*; deprave, depravity
- \*precor, atum, to *pray*; imprecate, deprecate, precarious (granted only on entreaty)
- \*prehendo, prehensum (Fr. prendre, perf. part. pris), to *take*, prehensile, comprehend, prize, prison, apprehend, apprise, comprise, misprision, reprisals; Fr. apprendre, to *learn*, apprentice
- \*premo, pressum, to *press*; oppress, repression, compress, print (O.F. *empreindre*, to print)
- pretium, *price*; appreciate, appraise (to set a price on), praise, prize, precious
- \*primus, *first*; prime, primeval, primrose, primitive, primate, prince, principal, primogeniture, principle
- prior, *former*; prior, priority  
 pristinus, *former*; pristine
- \*privo, to *separate*; deprive, private, privacy, privilege (a law for a private person), privy, privateer
- \*probo, avi, atum, to *try*; probe, probable (capable of being proved, likely), approbation, probate, probity; (Fr. prouver), prove, approve, improve, proof, waterproof
- probrum, a *shameful act*; opprobrium, opprobrious
- probus, *honest*; probity. From *probo*
- prodigus, *lavish*; prodigal  
 proles, *offspring*; prolific
- promptus, *ready*; prompt, promptitude. From promo, to *bring forth*
- pronus, *leaning forwards*; prone
- propago, a *slip, shoot*; propagate, propagandist
- \*prope, *near*; proximus, *nearest*; propinquity, proximate, approximate; propitius, *favourable*, propitious
- \*proprius, *one's own*; proper, propriety, property, appropriate
- prora, *prow*; prore (Scott)
- prurio, to *itch*; prurient
- pudor, *shame*; pudet, *it shames*; impudent
- puer, *boy*; puerile, puerility, puerperal
- pugil, *boxer*; pugilist
- pugna, *fight*; pugnus, *fist*; pugno, to *fight*; pugnacious, impugn, repugnant, poniard
- pullus, *chicken*; pullet (Fr. poulet), poultry, poulterer
- pulmo, *lungs*; pulmonary
- pulpa, *pith of wood*; pulp
- pulpitum, a *scaffold*; pulpit
- puls, *pottage*; poultice. Gk. *poltos*
- pulvis, veris, *dust*; pulverize, powder (cp. absoudre from absolvere)
- pumex, *pumice*; pounce. Probably from *spuma*, foam
- \*pungo, punctum, to *priek*; pungent, expunge, puncture, punctual, point, appoint, punctilio, poignant, pounce
- puppis, *stern*; poop
- \*pupus, a *boy*; pupillus (dim.), pupil, pupillage, puppet. The pupil of the eye is probably so called from the baby images seen in it
- purgo, to *cleanse*; purge, purgation (from purus, clean)
- purpura, *purple*. Gk. porphyra = the purple fish
- purus, *pure*; purify, purification, impurity
- pus, *matter*; suppurate, purulent
- pusillus, *very little*; pusillanimous
- \*puto, avi, atum, to *cut, to think*; amputate, impute, repute, putative, reputation, dispute, compute, count, account

- putris, *rotten*; putrid, putrefy, putrescence
- quadraginta, *forty*; quarantine, Quadragesima Sunday
- \*quæro, quæsitum, to *seek*; query, inquire, inquest, quest, question, exquisite, inquisition, perquisite
- qualis, *of what kind*; quality, qualify
- quantus, *how great*; quantity, quantitative
- \*quatio, quassum, to *shake*; concussion, percussion
- \*quatuor, *four*, quadra, a *square*; quart, the fourth part of a gallon, quarry (a place where stones are squared), square, squadron, quadratic, quadrant, quadrature, quadrille, quadron, quadrilateral, quadrangle, quartan, quartet, quarto, quatrain, quaternion
- queror, to *complain*; querulous
- \*quies, quietis, *rest*; quiet, quietus (Hamlet), requiem, quit (to silence a creditor), requite, quiescent, acquiesce, quite
- quinque, *five*; quintessence, quintuple, quincunx, quintain, quinquennial
- quot, *how many*; quota, quotient
- rabies, *madness*; rabid, rage
- racemus, *a bunch of grapes*, raisin
- \*radius, a *straight rod*; ray, radiate, radiant, irradiate
- \*radix, radicis, *root*; radish, eradicate, radical
- rado, rasum, to *scrape*; raze, erase, razor
- ramus, *branch*; ramify
- rancidus, *stinking*; rancid, rancour
- \*rapio, raptum, to *snatch*; rapt, surreptitious, rapid, rapture, rapine, rapacious (Fr. ravir), ravish, ravenous, ravage. Raven is from a Teutonic source
- rarus, *thin*; rare, rarefy
- \*ratio, rationis (Fr. raison), *reason*; ratio, ration, rational, ratiocination. From reor
- recupero, to *recover*; recuperation
- \*rego, rectum, to *rule*; correct, incorrigible, regulate, regimen, regent, region, regiment, rector, direct, rectitude, rectify, dress, adroit (Fr. droit), maladroit
- reminiscor, to *remember*; reminiscence
- ren, renis, the *kidneys*; reins, renal
- reor, ratus, to *think*; rate, ratify
- reperio, rtum, to *find*; repertory
- repo, to *creep*; reptile, surreptitious (creeping under)
- \*res, *thing*; real, reality, republic, rebus (a riddle in which the meaning is indicated by *things*)
- rete, *net*; reticule (dim.), retina, riddle (= sieve)
- \*rex, regis, *king*; regal, regicide: regnum, *kingdom*, regnant, reign, interregnum, realm; Fr. roi, *king*, royal (cp. loyal, from legalis)
- \*rideo, risum, to *laugh*; ridicule, deride, derision, risible
- rigeo, to *stiffen*; rigid, rigour
- rigo, to *water*; irrigate, irriguous
- ripa, a *river bank*; riparian, arrive (to come to the bank. Fr. rive)
- ritus, *ceremony*; rite, ritual, ritualist
- \*rivus, a *brook*; river, rivulet; rival (using the same stream, or dwelling on opposite sides of the same stream)
- robur, oris, *strength*; robust, corroborate
- \*rodo, rosum, to *gnaw*; corrode, corrosion, erosion, rodent
- \*rogo, avi, atum, to *ask*; roga-



- tion, interrogate, arrogate, derogate, prorogue, prorogation
- ros, roris, *dew*; rosemary (Lat. ros marinus)
- rostrum, *bill of a bird, beak of a ship*, rostrum
- \*rota, *wheel* (Fr. roue); rota, rotate, rotary, roué, route, routine, to learn by *rote*, rowel (of a spur)
- rotundus, *round*; rotundity, roundelay
- ruber, *red*; rubric (printed in red letters), ruby (red stone), rubicund, rouge
- rudis, *rude*; erudite, rudiment
- ruga, *wrinkle*; corrugated
- ruminare, to *chew the cud*; ruminate, ruminant
- rumor, *hearsay*; rumour
- \*rumpo, ruptum, to *break*; rupture, corrupt, disruption, bankrupt, eruption, irruption
- ruo, to *rush*; ruin
- \*rus, ruris, *country*; rural, rustic, rusticate
- ruta, *rue*
- saccus, *bag*; sack, satchel
- \*sacer, *sacred*; sacrament, sacrifice, sacristan, sexton, consecrate, desecrate, sacrilege, sacrifice
- sacerdos, a priest; sacerdotal
- \*sagax, cis, *wise*; sage, presage, sagacious
- \*sal, *salt*; saline, salary (soldier's pay; an allowance of salt), salad, salt-cellar (salière), sausage (Fr. saucisse, from being cured with salt), saucer
- \*salio, to *leap*; salient, sally, assault, insult, result, saltatory, assail, salmon (the leaper), desultory
- \*salus, salutis, *health*; salutary, salute; saluber, *healthy*; salubrious; salvus, *safe*; salve, salvation, salver, Saviour
- salvia, the *herb sage*; sage
- sancio, sanctum, to *ordain*, sanction
- \*sanctus, *holy*; sanctify, saint, sonties (M. of Venice), sanctuary, sanctimonious; *Samphire* (herb of Saint Peter). In proper names the *t* of the Saint is often stuck on to the name of the Saint. Cp. Tawdry from St. Awdry, Tooley from St. Olave, Tanton from St. Anthony, &c.
- \*sanguis, sanguinis, *blood*; sanguine, sanguinary; consanguineus, *of the same blood*; cousin
- \*sano, atum, to cure; sanatory (relating to healing), sanatorium
- \*sanus, *healthy*; sanitas, *health*; sane, sanitary (relating to health), sanity
- \*sapio, to *taste*, to *be wise*; sapor, *flavour*; sapid, insipid, savour, sapient
- sapo, *soap*; saponaceous
- satelles, itis; *satellite*
- satis, *enough*; satisfy, satiate; satur, *full of*; saturate
- Saturnus, *Saturn*; saturnine, Saturnalia (a feast in honour of Saturn in which great license was allowed)
- saxum, *stone*; saxifrage (the stone-breaker), sassafras
- \*scando, scansum, to *climb*; scala, a ladder; scan, ascend, scale, descent, ascension, escalade, transcend
- \*scindo, scissum, to *split*; rescind, scissors
- scintilla, *spark*; scintilla, tinsel (Fr. étincelle)
- \*scio, scitum, to *know*; science, sciolist, conscious, conscience, omniscient, prescient
- \*scribo, scriptum, to *write*; scribe, script, scripture, describe, conscript, postscript, escritoire



- scrinium, a *chest*; shrine, enshrine, screen
- scrupulus, a *pebble*; scruple, scrupulous, scrupulosity
- \*scrutor, atum, to *examine carefully*; scrutiny, scrutineer, inscrutable
- \*seco, sectum, to *cut*; sect, bisect, insect, dissect, segment
- \*seculum, an *age*; secular (belonging to this age)
- \*sedeo, sessum, to *sit*; sedes, a *seat*; sido, to *set*; sedo, to *settle*; see, sedentary, sedulous, sedate, reside, subside, residence, sediment, assess, possess (from root of potis and sedeo), siege, assize, insidious
- semen, *seed* (from sero, to sow); seminal, seminary, disseminate
- semi, *half*; semicircle
- \*senex, *old man*; senior, elder; senate, senile, sir, signior, monsieur
- \*sentio, to *feel*; sentient, assent, consent, sentiment, sensual, sensuous, sentence, scent
- separo, to *divide* (from se and pars); separate, sever (Fr. sevrer)
- sepelio, sepultum, to *bury*; sepulture, sepulchre
- \*septem, *seven*; septennial, September (the seventh of the Roman months); septuagesimus, *seventieth*; Septuagesima
- sequester, *one who holds a deposit*; sequesterate
- \*sequor, secutus, to *follow* (Fr. suivre); sequent, sequel, obsequies, execute, persecute, consecutive, sequence, consequence, sue, pursue, suit, suitor, second (the following one)
- serenus, *calm, clear* serene, serenade
- \*sero, sevi, satum, to *sow*; sero, ui, sertum, to *put in a row*; sermo, a *discourse*; insert, dissertation, series, assert, desert
- serus, late; sere
- \*servio, to *serve*; servo, to *preserve*; servus, *slave*; servant, servitude, servitor, preserve, serf, service, sergeant, reserve, reservoir
- seta, a *hair*; seton (a running sore, produced by passing a twist of hair or silk under the skin of the neck)
- severus, *stern*; severe, severity
- sex, *six*; sextant; sexagenarius, *a man of sixty*, sexagenarian
- sidus, eris, *star*; sidereal
- \*signum, *mark*; sign, signify, design, designate, signal, assign, seal (sigillum, dim.), consign, resign, ensign, insignia
- sileo, to *be silent*; silence
- silva, *wood*; sylvan, savage, (wild, forest-like)
- \*similis, *like*; simile, similar, dissimilar, assimilate, similitude, Fr.sembler; resemble, dissemble
- simplex (semel, *once*, plica, *fold*), *simple*; simpleton, simplify
- simul, *at the same time*; simultaneous
- simulo, to *feign*; simulate, dissemble
- sincerus (sine, *without*, cera, *wax*); sincere (originally applied to honey that was free from wax. Others say the word was applied to pottery free from flaws. The Roman potters used to rub wax into the flaws of unsound vessels)
- singuli, *one by one*; single, singular
- sinister, *on the left hand*, *unlucky*; sinister

- sinus, *bosom, bay*; sinuous, insinuate (to get into the bosom)
- \*sisto, to *stop*; insist, desist, resistance, consistency, persistent
- sobrius, *sober*; sobriety
- \*socius, *companion*; social, society, associate
- sol, *sun*; solar, solstice
- solea, *shoe*; sole
- solemnis, *solemn, appointed*; solemn, solemnize
- solicito, to *rouse*; solicitor; sollicitus, *anxious*; sollicitude
- solidus, *solid*; consolidate, solder (to make solid). The French word *solde* = pay is said to be from *solidus*. Hence soldier
- \*solor, to *console*; consolation, desolate, solace
- solum, *ground*; soil, exile
- \*solus, *alone*; sole, solitary, solitude, solo
- \*solvo, solutum, to *loosen*; solve, solvent, insolvent, resolve, absolution, resolute, dissolute, soluble, solution
- \*somnus, *sleep*; somnolent, somniferous, insomnia
- sonus, *sound*; sonorous, unison, consonant, dissonance
- sopor, *sleep* soporiferous, soporific
- sordes, *filth*; sordid
- spargo, sparsum, to *spread*; sparse, disperse, aspersion
- spatium, space, spacious; *spatior*, to take a walk; expatiate. (The *s* of the root is lost in the *x* of the prefix.)
- \*specio, spectrum, to *look*; specimen, aspect, respect, specious (showy); specto (freq.), to *look at*; respectable, spectator, speculum, special, specify, species (kinds), spice, specie, (in kind), specific, spectre, perspective, conspicuous, suspicion, despise, spy, despite
- \*spero, atum, to *hope* (Fr. *espérer*); despair, desperate, esperance (Shakspeare)
- spina, *thorn*; spiny, spinach (the prickly plant)
- \*spiro, atum, to *breathe*; spirit, sprite, respire, inspiration, spiracle, conspiracy
- splendeo, to *shine*; splendid, splendour
- spolium, *spoil*; spolio, to *rob*; despoil, spoliation
- \*spondeo, sponsum, to *promise*; respond, response, sponsor, despond; sponsus, *betrothed*; espouse, spouse, espousals
- spondeo, *of one's own accord*; spontaneous
- spurius, *bastard*; spurious
- \*stagnus, *standing*; stagnum, a *pond*; stagnate, stagnant, Fr. *étang* (a pool), tank
- \*statuo, to *set up*; statue, statute, stature, constitute, destitute, institute, substitute
- stella, *star*; constellation, stellular
- sterilis, *barren*; sterile, sterility
- \*sterno, stratum, to *spread out*, to *stretch out*; prostrate, consternation, street (strata)
- stilla, *drop*; distil, instil (to pour in drop by drop), still
- stilus, *a pointed instrument used in writing on waxen tablets*; style
- stimulus, *goad*; stimulus, stimulate
- stinguo, ctum, to *quench*; extinct, extinguish, distinct
- stipendium, pay (from stips, a *gift*, and pendo, to *weigh*); stipend
- stipo, to *press together*; constipated, costive
- stirps, a *stock, root*; extirpate. (The *s* of the root is lost in the *x* of the prefix. Cp. *expatiate* from spatium)



- \**sto*, *statum*, to *stand*; station, stamina, state, estate, statistics, stable, stature, extant, distant, substance, substantial, solstice, armistice, superstition, restive  
*strenuus*, *vigorous*; strenuous  
*strangulo*, to *throttle*; strangle, strangulation  
 \**stringo*, *strictum*, to *bind*; string, stringent, astringent, strict, strain, constrain, strait, distraint, district  
 \**struo*, *structum*, to *build*; construe, construct, instruct, destroy, destruction  
 \**studium*, *desire*; *studeo*, to *be eager about*; student, study, studio  
*stultus*, *foolish*; *stultify* (to make a fool of)  
 \**stupeo*, to *be struck senseless*; stupid, stupefy, stupefaction  
 \**suadeo*, *suasum*, to *advise*; persuade, dissuade, suasion  
*suavis*, *sweet*; *suave*, *suavity*, *assuage*  
*subitus*, *sudden*  
 \**sublimis* (from *levo*, to *raise*) *uplifted*; sublime, sublimate, sublimity  
*subtilis* (from *texo*, to *weave*), *thin-spun*, *fine*; subtle  
*sudo*, *atum*, to *sweat*; exude, (cp. the disappearance of the *s* in *extirpate*, *expatiate*), exudation, sudatorium  
*suffragium*, *vote*; suffrage  
*sui*, *sibi*, *se*, reflexive pronouns of the third person; suicide  
*sum*, *esse*, to *be*; *ens*, *tis*, *being*; *futurus*, *about to be*; absent, present, presence, interest, entity, nonentity, future, futurity, essence, essential  
*sumo*, *sumptum*, to *take*; assume, consume, presumption, assumption  
 \**super*, *above*; *superus*, *high*; superior (comp.), *supremus* or *summus* (sup.); supreme; supernal, soprano, sovrán, sovereign, summit, consummate  
*supinus*, *on the back*; supine  
*surdus*, *deaf*; *surd*, absurd (like a reply from one deaf)  
*surgo*, *surrectum*, to *rise*; surge, insurgent, resurrection, insurrection  
*taberna*, a *booth*, *shop*; tavern, tabernacle. Cog. *tabula*  
*tabula*, a *board*; table, tablet, tabulate, tabulation  
*taceo*, to *be silent*; reticent, tacit, taciturn  
 \**tango*, *tactum*, to *touch*; tangent, tangible, tact, tactile, contingent, contiguous, contact, contagion, attain  
*tardus*, *slow*; tardy, retard  
*taxo*, to *tax*; taxation  
 \**tego*, *tectum*, to *cover*; detect, tectile, tile (*tegula*), integument. Cp. Eng. *deck* and *thatch*, Ger. *dach*, roof  
*temere*, *rashly*; temerity  
*temno*, to *despise*; contemn, contempt  
 \**tempero*, to *mix*, *moderate*; temper, verb (as to temper mortar); subst. (mixture of elements in the constitution), temperament, temperature  
*tempestas*, *storm*, from *tempus*, time; tempest  
*templum*, *temple*  
 \**tempus*, *temporis*, *time*; temporal, tense, temporary, contemporaneous, extempore  
*tempus*, pl. *tempora*, *the temples of the head*; temporal  
 \**tendo*, *tensum*, to *stretch*; distend, extend, tense, intense, tendon (the sinew which attaches the muscles to the bones), tent, tenter hooks (for stretching cloth)  
 \**teneo*, *tentum*, to *hold*; tenure, tenant, tenement, tenacious,



- tenor, retain, sustain, maintain, contain, content, tenon, continuous, pertinent, sustenance, countenance, retentive, retinue
- tener, *tender*; tendril (the tender shoot of a plant)
- tento, to *try*; tempt, temptation, tentative, attempt
- tenuis, *thin*; attenuate, extenuate (to make thin), tenuity
- tepeo, to *be warm*; tepid, tepidarium
- ter, *thrice*; ternary; tertius, *third*; tertiary
- tergum, *back*; tergiversation
- \*terminus, *end*; term, terminal, terminate, determine, exterminate
- \*tero, tritum, to *rub*; trite (worn), contrite (broken down), contrition, detriment, triturate (to reduce to dust by rubbing); tribulo, to *thrash*, to *afflict*, tribulation
- \*terra, *earth*; terrace, terrier, tureen (Fr. *terraine*, an earthen vessel), terrene, terrestrial, territory, inter, disinter, subterranean, terra cotta
- \*terreo, to *frighten*; terrible, terror, terrify, deter
- \*testis, *witness*; testify, attest, detest, testament, testator, protest, contest
- \*texo, textum, to *weave*; textile, text, texture, pretext, context, tissue
- thesaurus (Gk. *thesauros*), *treasure*; treasury
- timeo, to *fear*; timid, timidity
- tinguo, to *dye* (Fr. *teindre*); tinge, tint, tincture
- tolero, atum, to *endure*; tolerate
- tollo, to *raise*; extol
- torpeo, to *be numb*; torpor, torpid, torpedo
- \*torqueo, tortum, to *twist*; to torture, torment, contortion, distort, torsion, retort (a vessel with a mouth bent downwards), tortoise
- \*torreo, tostum, to *roast*; torrid, toast, torrent
- totus, *all, the whole*; total
- trado, to *give up*; tradition, treason
- \*traho, tractum, to *draw*; traction, subtract, subtrahend, attract, contract, traitor, betray (hybrid); tracto, to *handle*; (Fr. *traiter*), tractable, treat, tract, treatise, trail; Fr. trainer, to draw; train
- tranquillus, *quiet*; tranquil, tranquillize
- transire, to *go across* (from eo, to go); transit, trance
- \*tremo, to *tremble*; tremor, tremulous, tremble, tremendous; trepido, to *tremble*; trepidation, intrepid
- tres, tria, *three*; trefoil, trident, trinity, tribe, trivet (Fr. *trépied*), a support on three feet
- \*tribuo, to *give*; tribute, attribute, contribute, distribute
- \*tribus, one of the *three* bodies into which the Romans were originally divided; tribune triumphus, *triumph*; triumphal
- trivia, a *place where three ways meet*; trivial (like the gossip about a crossing)
- \*trudo, trusum, to *thrust*; obtrude, intrude, intrusion
- truncus, *trunk*; truncated
- tuba, a *trumpet*; tube
- tuber, a *swelling, a fungus*; tubercle, tubercular, truffle
- tueor, itus, to *behold*; tutor, intuition, tuition
- \*tumeo, to *swell*; tumid, tumour, tumult, contumely, tuber
- \*tundo, tusum, to *pound*; contusion, obtuse
- turba, *crowd*; turbulent; turbo, to *disturb*; turbid, trouble
- turpis, *base*; turpitude

- turtur, *turtle* (compare marmor, *marble*)  
 uber, *udder*; exuberant. Uber and udder are cognate  
 ubique, *everywhere*; ubiquity  
 ulcus, *ulceris*, *sore*; ulcer, *ulcerate*  
 \*ultra, *beyond*; ulterior, *further*; ultimus, *last*; ultimate, *penultimate*, *ultimatum*  
 umbra, *shade*; umbrage, *umbrageous*, *umbrella*, *adumbrate*, *penumbra*  
 uncia, *twelfth part*; ounce, *inch*  
 unda, *wave*; undulate, *abound*, *abundance*, *redound*, *inundation*  
 \*unguo, *unctum*, to *anoint*; unguent, *unction*, *ointment*  
 \*unus, *one*; unit, *unison*, *uniform*, *universe*, *unite*, *union*, *unity*, *unique*, *triune*, *onion* (Fr. *oignon*)  
 urbs, *city*; urbane, *suburb*, *urban*  
 urgeo, to *press on*; urge, *urgent*  
 urna, *urn*; inurn  
 uro, *ustum*, to *burn*; combustion, *adust* (Bacon)  
 utor, *usus*, to *use*; utensil, *abuse*, *peruse*, *usage*, *usual*, *usury* (money paid for the *use* of money), *usance* (M. of Venice), *usurp* (from *usu rapere*, to *seize for one's own use*)  
 uxor, *wife*; uxorious  
 \*vacca, *cow*; vaccine, *vaccinate*, *bachelor* (Low Lat. *baccalaris*, a *cowherd*. From *bacca*, a Low Latin form of *vacca*)  
 vacillo, to *waver*; vacillate  
 \*vaco, to *be idle*; vacant, *vacate*, *vacation*, *vacuum*, *evacuate*  
 vado, *vasum*, to *go*; evade, *invade*, *invasion*  
 vagor, to *wander*; vagabond, *extravagant*, *vagrant*, *vague*, *vagary*  
 \*valeo, to *be strong*; value, *valour*, *valiant*, *valid*, *prevail*, *avail*, *prevalent*, *convalescent*; vale, *farewell*; valedictory  
 vallis, *vale*; valley, *avalanche*  
 vallus, *stake*; vallum, *rampart*; wall, *circumvallation*  
 valvæ, *folding doors*; valve  
 \*vanus, *empty*; vain, *vanity*, *vanish*, *evanescent*  
 varius, *different*; various, *variegate*, *variety*  
 vapor, *steam*; evaporate  
 vappa, *flat wine*; vapid  
 varix, a *dilated vein*; varicose  
 vas, *vasis*, a *vessel*; vascular, *vase*, *vesicle*, *vessel*  
 vastus, *waste*; vast, *devastate*  
 vegeo, to *grow*; vegetable, *vegetate*, *vigour*  
 \*veho, *vectum*, to *convey*; vehicle, *conveyance*, *convex*, *inveigh*  
 \*vello, *vulsum*, to *pluck*; convulse, *revulsion*  
 velum, *veil*; reveal, *envelope*, *develop*  
 vena, *vein*; venous  
 \*vendo, to *give* (do) *for sale* (*venum*=sale); veneo, to *go* (eo) *for sale*, *venal*, *venality*, *vend*, *vendible*, *vendor*  
 venenum, *poison*; venom, *venomous*, *envenom*  
 veneror, to *worship*; vereor, to *stand in awe of*; venerate, *venerable*, *reverend* (deserving to be honoured), *reverent* (showing honour)  
 venia, *pardon*; venial  
 \*venio, *ventum*, to *come*; convene, *convent*, *conventicle*, *advent*, *intervene*, *supervene*, *contravene*, *circumvent*, *revenue*, *covenant*, *covin* (a *fraudulent agreement*) *inventory*  
 venter, *belly*; ventricle, *ventri- loquist*  
 ventus, *wind*; ventilo, to *fan*; ventilate  
 ver, *spring*; vernal

- \**verbum*, *word*; verb, adverb, proverb, verbal. Cognate with *word*; cp. *barba* and *beard*  
*vergo*, to *lie towards*; *verge*, converge, diverge
- \**vermis*, *worm*; vermiculate, vermicelli (little worms), vermilion (the berries of the *coccus*, from which scarlet dye was formerly obtained, are full of little worms), vermin  
*verna*, *household slave*; *vernacular*
- vertex*, 'the crown of the head where the hair turns round like a whirlpool, and thence the top of anything' (*Wedgwood*); *vertical*, *directly over the vertex*
- \**verto*, *versum*, to *turn*; *versatile*, *verse*, *pervert*, *vertebra*, *invert*, *reverse*, *conversion*, *divorce*, *vortex*, *advertise*, *universe*, *perverse*, *revert*
- \**verus*, *true*; *verax*, *truthful*; *very* (Fr. *vrai*), *veracious*, *verify*, *verity*, *veritable*, *verdict*  
*vesica*, *bladder*; *vesicle*. See *Vas*  
*vestigium*, *foot-print*; *vestige*, *investigate*
- vestis*, *garment*; *vest*, *invest*, *vestment*, *vesture*, *vestry*, *divest*, *travesty* (to disguise by changing the dress)
- vetus*, *veteris*, *old*; *veteran*, *inveterate*
- vexo*, to *molest* (freq. of *veho*); *vex*, *vexation*
- \**via*, *way*; *deviate*, *devious*, *obviate*, *pervious*, *viaticum* = *journey-money*, *trivial*, *voyage* (Fr. *voie*)
- vibro*, *atum*, to *vibrate*
- \**vicis*, *change*, *turn*; *vice-roy*, *vicar*, *vicissitude*, *vicarious*  
*vicus*, *a village*; *vicinus*, *neighbouring*; *vicinity*
- \**video*, *visum*, to *see*; *visit*, *visor*, *visual*, *vision*, *visible*, *providence*, *provide*, *provision*, *view*, *prudence*, *prudent*, *prude*, *survey*, *invidious*, *envy* (to cast an eye on)
- vigil*, *wakeful*; *vigil*, *vigilant*
- vilis*, *cheap*; *vile*, *vilify*
- villa*, *a country house*; *village*, *villain* (= *rustic*), *villatic* (Milton)
- \**vinco*, *victum*, to *conquer*; *victor*, *victory*, *convict*, *victim* (a beast killed in honour of victory), *vanquish*
- \**vindex*, *icis*, *judge*; *vindicate*, Fr. *venger*, *venge*, *vengeance*, *avenge*, *vindictive*
- vinea*, *a vineyard*, *vine*; *vignette*
- \**vinum*, *wine*; *vinous*, *vintage*, *vinegar* (Fr. *vinaigre* = *sharp wine*. See *Acer*)
- viola*, *violet*
- vipera*, *vipér* (from *virus*, *living*, and *pario*, to bring forth)
- vir*, *man*; *virile*, *virtue*, *virtuoso*, *virago*, *triumvir*
- virgo*, *virgin*; *virginals*, *virginity*
- viridis*, *green*; *verdigris*, *verdant*, *verdure*, *verderer* (a forester who had charge of the underwood)
- virus*, *poison*; *virulent*
- vis*, *force*; *violate*, *violent*
- viscus*, *birdlime*; *viscid*, *viscous*
- vita*, *life*; *vital*, *eau-de-vie* (water of life)
- \**vitium*, *fault*; *vitupero*, to *blame*; *vice*, *vicious*, *vitiate*, *vituperation*
- vitrum*, *glass*; *vitreous*, *vitriify*, *vitriol*
- vitulus*, *ealf*; *veal*, *vellum* (calf-skin)
- \**vivo*, *victum*, to *live*; *revive*, *vivid*, *vivacious*, *victuals*, *viands*
- \**voco*, *atum*, to *call*; *convoke*, *revocation*, *voice*, *vocal*, *vowel*, *vocable*, *vocabulary*. *Vox*, *cis*, *voice*; *vociferate*, *vouch*



- (to answer to the call),  
 vouchsafe (to warrant safe  
 when called upon at law to  
 answer for something in dis-  
 pute, to assure, deign, conde-  
 scend.—*Wedgwood*)  
 volo, to *fly*; volatile, volley  
 \*volo, to *will*; volition. Vo-  
 luntas, *will*; voluntary, in-  
 veigle (It. invogliare)  
 voluptas, *pleasure*; voluptuous  
 \*volvo, volutum, to *roll*; revolve,  
 involve, involution, voluble,  
 volume (a roll of writing),  
 convolvulus
- voro, to *devour*; voracious  
 \*voveo, votum, to *wish for, vow*;  
 vote, devote, votary, devo-  
 tion, Fr. vœu, vow, avow,  
 avowal  
 Vulcanus, *the god of fire*; vol-  
 cano, vulcanite  
 \*vulgus, *people*; vulgar, divulge,  
 Vulgate (the Latin version of  
 the Scriptures commonly  
 used)  
 vulnus, eris, *wound*; invulner-  
 able  
 vulpes, *fox*; vulpine, vulpecide  
 vultur, *vulture*

## 321. GREEK ROOTS.

- abax, gen. abakos (ἄβαξ), *a cal-  
 culating board*; abacus  
 adamas (ἀδάμας, -αῖτος), *uncon-  
 querable* (a = *not*, damao = *to  
 conquer*); adamant, diamond  
 (so called on account of its  
 hardness)  
 \*aēr (ἀήρ), *air*; aerolite (sky-  
 stone), aeronaut (air-sailor),  
 aerostatics  
 aggelos (ἄγγελος), *messenger*;  
 angel, archangel, evangelist  
 agkura (ἄγκυρα) *anchor*. From  
 agkos, *a bend*  
 ago (ἄγω), *to lead*; synagogue  
 \*agōn (ἄγών), *a contest*; agony,  
 agonize, antagonist, Samson  
 Agonistes  
 ainigma (αἴνιγμα), *a riddle*;  
 enigma  
 aisthanomai (αἰσθάνομαι), *to feel*;  
 æsthetic, anæsthetic  
 aithēr (αἰθήρ), *the upper air*;  
 ether, ethereal  
 Akadēmeia (Ἀκαδήμεια), *a gym-  
 nasium in the suburbs of  
 Athens where Plato taught*;  
 academy  
 akē (ἄκμή), *point*; acme (highest  
 point), acanthus (thorn)  
 akolouthos (ἀκόλουθος), *follower*;  
 acolyte or acolyth
- akouō (ἀκούω), *to hear*; acous-  
 tics  
 \*akros (ἄκρος), *at the top*; acro-  
 bat (rope-dancer), acrogenous  
 (growing from the end), acro-  
 polis (the upper city), acrostic  
 (a poem in which the first  
 letters of the lines make up  
 a word. See Stichos = line)  
 aktis (ἄκτις), *ray*; actinism,  
 actinometer  
 alabastros (ἀλάβαστρος), *alabas-  
 ter*; first applied to an ala-  
 baster vessel without handles.  
 From a = *not*, labē = *handle*  
 allēlōn (ἀλλήλων), *of one another*;  
 parallel, parallelogram  
 \*allos (ἄλλος), *another*; allegory  
 (agoreuō = *to speak*), allopathy  
 (pathos = *suffering*)  
 alpha (ἄλφα), the first letter of  
 the Greek alphabet; bēta  
 (βῆτα), the second; alpha-  
 bet  
 amarantos (ἀμάραντος), *unfad-  
 ing*; from marainō, *to fade*;  
 amaranth  
 amethystos (ἀμέθυστος), *a gem  
 supposed to keep off drunk-  
 enness. From methu (μέθυ),  
 wine*  
 \*amphi (ἀμφί), *on both sides*,

- around*; amphitheatre (thea-  
 omai, to *see*), amphibious (bios,  
*life*), amphibology, ambiguous  
 speech (logos, a *discourse*),  
 amphora, a pitcher with two  
 handles (phero, to *bear*)  
 anachōreō (ἀναχωρέω), to *retire*;  
 anchorite  
 \*anemos (ἄνεμος), *wind*; anemo-  
 meter (wind-measurer), ane-  
 mone (wind-flower)  
 \*anthos (ἄνθος), *flower*; antho-  
 logy, polyanthus  
 anthrax (ἄνθραξ), *coal*; anthra-  
 cite  
 \*anthrōpos (ἄνθρωπος), *man*; an-  
 thropology, misanthrope  
 (man-hater), philanthropist  
 (lover of men), anthropomor-  
 phism (the attributing to  
 God man's form; morphē,  
*shape*), anthropophagi (men-  
 eaters; phagein, to *eat*)  
 aō (ἄω), to *blow*; asthma  
 apsinthos (ἄψινθος), *wormwood*;  
 absinthe  
 apsis, gen. apsidos (ἀψίς, ἴδος),  
*hoop of a wheel*; apse, apsidal  
 \*archaios (ἀρχαῖος), *old*; archaic,  
 archaism, archæology  
 \*archē (ἀρχή), a *beginning*; arche-  
 type; archos, *chief*; archipe-  
 lago  
 argillos (ἀργίλλος), *clay*; argilla-  
 ceous  
 aristos (ἄριστος), *best*; aristo-  
 cracy (rule by the best;  
 kratos, *rule*)  
 \*arithmos (ἀριθμός), *number*;  
 arithmetic, logarithm  
 arktos (ἄρκτος), *bear*; arctic,  
 Arcturus (the bear-watcher;  
 ouros, a *guard*)  
 arōma (ἄρωμα), *spice*; aroma  
 arsēn (ἄρσην), *male*; arsenic  
 (so called from its strength)  
 artēria (ἀρτηρία), *artery*; from  
 aēr, *air*  
 askeō (ἀσκέω), to *exercise*; as-  
 cetic  
 \*astēr (ἄστηρ), *star*; aster, aste-  
 risk (dim.), asteroid (a small  
 planet), astrolabe (an instru-  
 ment used in taking the posi-  
 tion of the stars; lambanō,  
 to *take*), astrology, astro-  
 nomy  
 athlon (ἄθλον), *contest*; athlete,  
 athletic, pentathlon  
 \*atmos (ἄτμος), *vapour*; atmo-  
 sphere (sphaira, *sphere*)  
 \*autos (αὐτός), *self*; autobiogra-  
 phy, autocrat, autograph,  
 automaton (maō, to *move*),  
 autonomy (nomos, *law*), au-  
 topsy (ocular examination:  
 opsis, *sight*), autotype (self-  
 printing; typos, a *model*),  
 authentic  
 axinē (ἀξίνη), *axe*  
 axioō (ἀξιόω), to *lay down*; axiom  
 (a self-evident truth)  
 \*bainō (βαίνω), to *go*; basis, dia-  
 betes  
 \*ballo (βάλλω), to *throw*; hyper-  
 bole, symbol, parabola, parable  
 (a comparison), emblem (orig.  
 inlaid-work)  
 \*baptō (βάπτω), to *dip*; baptize,  
 baptism, baptist  
 barbaros (βάρβαρος), *foreign* (ap-  
 parently mimetic in forma-  
 tion); barbarous, barbaric,  
 barbarism  
 \*baros (βάρος), *weight*; baro-  
 meter, baritone  
 \*basileus (βασιλεύς), *king*; basi-  
 lica, basilisk (a serpent which  
 was said to have a *crown*-  
 shaped spot on its head)  
 bathos (βάθος), *depth*; bathos  
 \*biblion (βιβλίον), a *scroll*; dim.  
 of biblos, a *book*; Bible,  
 bibliography, bibliomania  
 (mania, *madness*), bibliopole  
 (pōleō, to *sell*)  
 \*bios (βίος), *life*; biology, bio-  
 graphy, amphibious  
 \*blaptō (βλάπτω), to *injure*;  
 blasphemy (phēmē, *fame*),



- blame (Fr. blâmer, O.F. blasmer)
- bombyx (βόμβυξ), *silkworm*, *silk*; bombast. When cotton was introduced into Europe it was confounded with silk, and called in Mid. Lat. *bambacium*, M.E. bombase. As cotton was used for padding clothes, bombast came to signify inflated language
- boskō (βόσκω), to *feed*; botanē, *pasture*; botany
- \*bous (βοῦς), *ox*; Bosporus (oxford; pörös, *ford*), bucolic, buffalo (βούβαλος), bugloss (= ox-tongue)
- \*brogchos (βρόγχος), *windpipe*; bronchia, bronchitis, bronchotomy (temnō, to *cut*)
- byssos (βυσσός), *the depth of the sea*; abyss (bottomless pit)
- chainō (χαίνω), to *gape*; chasm
- chalyps, bos (χάλυψ, βος), *steel*; chalybeate
- chaos (χάος), *empty space*; chaos
- charassō (χαράσσω), to *engrave*; character
- charis (χάρις), *thanks*; Eucharist
- chartēs (χάρτης), *leaf of paper*; charter, card, chart
- \*cheir (χείρ), *hand*; surgeon (originally *chirurgion*, one who worked with his hand), chiromancy (manteia, *prophecy*), chiropodist (pous, *foot*), chiraagra (gout in the hand; agra, *seizure*)
- \*chilioi (χίλιοι), *a thousand*; chiliarch, chiliast
- chimaira (χίμαιρα), *a fabulous monster*; chimera, chimerical
- chlōros (χλωρός), *green*; chlorine
- \*cholē (χολή), *bile*; choler, melancholy, cholera
- chordē (χορδή), *a string*; chord
- choros (χορός), *chorus*; choir, choragus
- \*chriō (χρίω), to *anoint*; Christ, chrism, chrisom, Christmas, Christology
- \*chrōma (χρῶμα), *colour*; chromatrope (tropos, *turning*), achromatic
- \*chronos (χρόνος), *time*; chronicle, chronograph, chronology
- \*chrysos (χρυσός), *gold*; chrysalis, chrysanthemum (anthos, *flower*), chrysolite (lithos, *stone*), chrysoprasus (prason, *leek*)
- chylos (χυλός), *juice*; chyle
- chymos (χυμός), *juice*; chyme
- \*daimōn (δαίμων), *a divinity, an evil spirit*; demon, demoniac, demonology
- \*daktylos (δάκτυλος), *finger*; dactyl (a poetical foot, composed of one long and two short syllables), pterodactyl (pteron, *a wing*)
- deiknumi (δείκνυμι), to *show*; deigma, *a specimen*; paradigm
- \*deka (δέκα), *ten*; decade decagon (gōnia, *angle*), decagram, decahedron (hedra, *base*), decalogue, Decameron (hēmera, *day*), decasyllable
- delta (δέλτα), the Greek letter (Δ) corresponding to D; delta, deltoid (eidōs, *shape*)
- dēmos (δῆμος), *people*; demagogue (ago, to *lead*), democrat, endemic, epidemic
- dendron (δένδρον), *tree*; rhododendron (rhodon, *rose*), dendrite (a stone in which tree-like figures are to be seen)
- derma (δέρμα), *skin*; dermis, epidermis, dermatology
- despotēs (δεσπότης), an *absolute sovereign*; despot
- \*deuteros (δεύτερος), *second*; Deuteronomy (the repetition of the Law)
- diaita (δίαιτα), *way of living*; diet, dietetic



- didaskō (διδάσκω), to *teach*; didactic
- dioikeō (διοικέω), to *manage*; diocese, diocesan
- diploō (διπλόω), to *double*; diploma (a document of which a duplicate is kept)
- dipsa (δίψα), *thirst*; dipsomania (mania, *madness*)
- \*dokeō (δοκέω), to *think, seem*; dogma, *opinion*; dogma, dogmatic, dogmatize; doxa (δόξα), *opinion*; orthodox (orthos, *right*), heterodox (heteros, *the other*)
- \*draō (δράω), to *do*; drama, drastic (quick in producing results)
- dromas (δρόμας), running; hippodrome (hippos, *horse*), dromedary (the runner)
- \*dynamis (δύναμις), *strength*; dynamic, dynamite, dynamometer
- echo (ἔχω), to *hold*; epochē, *epoch* (a fixed point in time)
- \*ēchō (ἡχώ), a *sound*; echo, catechize, catechist
- eidōlon (εἶδωλον), *shape*; idol, idolatry (latreia, *worship*)
- \*eidos (εἶδος), *form*; cycloid (kyklos, *circle*), kaleidoscope (kalos, *beautiful*, and skopeō, to *see*), eidograph
- \*eikōn (εἰκών), *figure*; iconoclast (klaō, to *break*), Icon Basilikē (the picture of the king: basileus, *king*)
- eirēnē (εἰρήνη), *peace*; Eirenicon (relating to peace)
- eirōn (εἴρων), a *dissembler*; irony, ironical
- elaunō (ἐλαύνω), to *drive, beat out*; elastic, elasticity
- \*ēlectron (ἤλεκτρον), *amber*; electric, electrode (hodos, *way*), electrolyze (luo, to *loosen*), electrometer, electrotpe (typos, *type*)
- \*eleēmosynē (ἐλεημοσύνη), *alms*; eleeō, to have pity on; *alms* O.E. ælmesse), eleemosynary, Kyrie Eleison (Lord, have mercy on us)
- endon (ἐνδον), *within*; endogamous (marrying within the same caste), endogenous
- \*enteron (έντερον), *intestine*; enteric, enteritis (inflammation of the intestines), dysentery
- ērēmos (ἐρημος), *desert*; eremite, hermit
- \*ergon (ἐργον), *work*; energy, energetic, metallurgy
- ethnos (ἔθνος), a *nation*; ethnic, ethnography, ethnology, ethnarch
- ēthos (ἦθος), *custom, habit*; ethics
- ētymos (ἐτυμος), *true*; etymology
- \*eu (εὖ), *well*, takes the form of *ev* in some compounds; eucharist (charis, *thanks*), eulogize (logeō) to speak well of, eulogium, eulogy, euphemism (phēmē, *saying*), euphony (phōnē, *sound*), euphrasy (*eyebright*, from phrēn, the *mind*, *eyebright* being supposed to have a healthy influence on the mind), euthanasia (*easy death*, thanatos, *death*), evangelist
- \*exō (ἐξω), *without, on the outside*; exoteric (applied to the public outside a teacher's inner class, his *esoteric* disciples); exotic (foreign)
- gagglion (γάγγλιον), *tumour*; ganglion
- gaggraina (γάγγραινα), a *canker*; gangrene
- gala, gen. galaktos (γάλα, γάλακτος), *milk*; galaxy (Milky Way). Cp. Lat. lac
- \*gamos (γάμος); bigamy, monogamy, gamopetalous (petalon, a *flower-leaf*), misogamy (misos, *hate*), misogynist

- \*gastēr (γαστήρ), *belly*; gastric, gastronomy, gastropod (pous, *podos*, *foot*)
- \*gē (γῆ), *the earth*; geocentric (having the earth for centre), geology, geodesy (daiō, to *divide*), geography, geometry, apogee, perigee
- \*gennaō (γεννάω), to *beget*; gignomai (γίγνομαι), to *be born*; genos (γένος), *race*; genesis, parthenogenesis (parthenos, *a virgin*), genealogy, hydrogen, oxygen, nitrogen
- gigas, gigantos (γίγας, γίγαντος), *giant*; gigantic
- \*gignōskō (γινώσκω), to *know*; gnōmōn (γνώμων), 1, *one that knows*; 2, *the index of a dial*; 3, *a carpenter's square*; gnomon, gnostic, physiognomy (physis, *outward shape, look*), diagnose, prognosis, prognostic, prognosticate
- glōssa (γλῶσσα), *tongue*; gloss, glossary, bugloss (ox-tongue; bous, *ox*)
- glōttis (γλωττίς), *the mouth of the windpipe*; glottis, epiglottis
- \*glykys (γλυκύς), *sweet*; glucose, liquorice (see Rhiza), glycerine
- \*glyphō (γλύφω), to *carve*; hieroglyph (hieros, *sacred*), glyptic, triglyph
- \*graphō (γράφω), to *write*; graphic, digraph, graphite, monograph, geography, biography, paragraph, telegraph (tele, *distant*), physiography (physis, *nature*), bibliography. Gramma, *a letter*; gram (the French unit of weight, viz.  $\frac{1}{24}$ th part of an ounce), grammar, epigram, diagram, monogram
- \*gymnazo (γυμνάζω), to *train naked* (gymnos); gymnasium, gymnast, gymnastics, gymnosophist
- \*gynē, gen. gynaikos (γυνή, γυναικός), *woman*; gynecocracy, misogynous (woman-hating; misos, *hate*)
- \*hagios (ἅγιος), *holy*; hagiology, hagioscope, trisagion
- haima (αἷμα), *blood*; hæmoptysis (blood-spitting; ptuō, to *spit*), hæmorrhage (rhēgnumi, to *break*), hæmorrhoid, corrupted into *emerod* (piles; rheō, to *flow*), hæmatite (red iron-ore), hæmatine (the colouring matter of blood)
- \*haireo (αἰρέω), to *take*; aphæresis; haireomai, to *take for oneself*; heresy, heretic, heresiarch
- harmozō ((ἁρμόζω), to *join*; harmony
- hebdomas (ἑβδομάς), *the space of seven days*; hebdomadal
- hēdra (ἔδρα), *seat*; cathedral
- hēgeomai (ἡγέομαι), to *guide*; exegeomai, to *interpret*; exegesis, exegetical
- \*hekatōn (ἑκατόν), *a hundred*; hecatomb, hectogramme, hectolitre, hectometre
- \*helios (ἥλιος), *sun*; heliacal, heliocentric, helioscene (sunshade for the outside of windows; skēnē, *cover*), helioscope (skopeō, to *see*), heliotrope (tropos, *turning*. Cp. *tournesole* and *girasole*), heliotype
- hēmera (ἡμέρα), *day*; ephemeral (lasting for a day)
- \*hēmi- (ἡμι-), *half*; hemisphere (sphaira, *ball*), hemistich (stichos, *a line of verse*)
- hēpar (ἥπαρ), *liver*; hepatic
- hērōs (ἥρως), *a demi-god*; hero, heroic
- \*hieros (ἱερός), *sacred*; hierarch (archos, *ruler*), hieroglyphic (glyphō, to *hollow out*), hierophant (phainō, to *manifest*)



- hilaros (ἱλαρός), *cheerful*; hilarity
- hippos (ἵππος), *horse*: hippodrome (dromos, *a course*), hippogriff (gryps, *a griffin*), hippophagist (phagein, *to eat*), hippopotamus (potamos, *river*)
- historia (ἱστορία), *narrative*; history, story, historiographer
- hodos (ὁδός), *a way*; exodus, period, cathode, anode
- holos (ὅλος), *the whole*; catholic, holocaust (kaiō, *to burn*)
- \*hōmos (ὁμός), *one and the same*; homoios (ὁμοίος), *like*; homogeneous (genos, *kind*), homologous (logos, *saying*), homœopath (pathos, *suffering*), homoousion (*the same substance*); homoiouision (*like substance*)
- hoplon (ὅπλον), *armour*; panoply
- hōra (ὥρα), *hour*; horologe, horoscope
- hōrizō (ὁρίζω), *to divide*; horizon
- \*hydōr (ὕδωρ), *water*; hydrant, hydra (*water-serpent*), hydrangea (aggeion, ἀγγεῖον, *vessel*), hydrate, hydrocephalous (kephalē, *head*), hydraulics (aulos, *tube*), hydrodynamics (dynamis, *power*), hydrogen (*the water-producer*; gennaō, *to produce*), hydrometer, hydrophobia (phobos, *fear*) dropsy (contracted from hydropsy), hydrostatics
- hygiēs (ὕγιής), *sound*; hygiene
- hygros (ὕγρός), *wet*; hygrometer
- hymnos (ὕμνος), *song*; hymn, hymnology
- hystera (ὕστέρα), *womb*; hysteria
- \*ichthys (ἰχθύς), *fish*; ichthyology, ichthyolite (fossil-fish; lithos, *stone*), ichthyosaurus (sauros, *lizard*)
- \*idea (ἰδέα), *notion, the look of a thing*; idea, ideal
- \*idios (ἴδιος), *peculiar to oneself*; idiom, idiosyncrasy (*a peculiarity of mind or temper*; krasis, *mixing*), idiot (originally a private person; then unskilled, ignorant, an idiot)
- \*isos (ἴσος), *equal*; isobars (*lines of equal barometric pressure*, baros, *weight*), isochronous (chronos, *time*), isosceles (skelos, *leg*), isotherm (thermē, *heat*)
- isthmus (ἰσθμός), *neck*; isthmus
- \*kainos (καινός), *new*; cainozoic (zōē, *life*)
- \*kaiō (καίω), *to burn*; kaustikos, *burning*; caustic, cauterize, encaustic
- kakos (κακός), *bad*; cacodæmon (daimōn, *spirit*), cacoëthes (ethos, *custom*), cacography, cacophony (phōnē, *sound*)
- \*kaleō (καλέω), *to call*; ecclesiastic, kalends (*the first days of the Roman months, so named from the priest's announcing to the people the new moon*)
- \*kalos (καλός), *beautiful*; caligraphy, calotype (typos, *type*), calisthenics (sthēnos, *strength*), kaleidoscope (eidōs, *form*; scopeō, *to see*)
- \*kalyptō (καλύπτω), *to hide*; calyx, apocalypse
- kanōn (κανών), *rule*; canon, canonize, canonical
- \*katharos (καθαρός), *pure*; Katharine, cathartic
- kenos (κενός), *empty*; cenotaph (*a tomb in memory of some one buried elsewhere*)
- \*kentron (κέντρον), *point*; centre, concentric, eccentric
- \*kephalē (κεφαλή), *head*; ce-



- phalic, hydrocephalic (hydor, *water*), acephalous
- keramos (κέραμος), *potter's earth*; ceramic
- kerannumi (κεράννυμι), *to mix*; krasis, *a mixing*; crasis (blending of two vowels), crater (originally a mixing bowl)
- klēros (κλήρος), *lot*; clerk, clergy
- \*klinē (κλίνη), *bed*; clinical (at the bedside, as clinical baptism, clinical lectures)
- \*klinō (κλίνω), *to make to slope*; klima, *slope*; klimax, *ladder*; climate, clime, acclimatize, climax, anticlimax, incline, decline, enclitic
- klyzō (κλύζω), *to dash against*; cataclysm
- he* \*kogchē (κόγχη), *mussel or cockle*; conch, conchology; kochlos, *a bivalve, shell-fish*; cockle, cochleate
- gion* koimaō (κοιμάω), *to sleep*; cemetery (a sleeping-place)
- is* koinos (κοινός), *common*; cœnobite (bios, *life*), epicene
- kōma (κῶμα), *sleep*; coma, comatose, cemetery
- komētēs (κομήτης), *long-haired*; comet
- kōnōps (κῶνωψ), *gnat*; canopy (originally a mosquito-net)
- kōnos (κῶνος), *fir-cone*; cone, conical, conics
- kopros (κόπρος), *dung*; coprolite (petrified dung; lithos, *stone*)
- \*kosmos (κόσμος), *order*; kosmeō, *to adorn*; cosmos, cosmical, cosmogony (gonē, *birth*), cosmography, cosmorama (horaō, *to see*), cosmopolite (politēs, *citizen*), cosmetic (used to beautify the complexion)
- kranion (κράνιον), *skull*; cranium, craniology
- \*krinō (κρίνω), *to judge*; crisis, criterion, critic, hypercritical, hypocrisy
- \*kryptō (κρύπτω), *to hide*; crypt, cryptogamous (gamos, *marriage*), cryptography (secret-writing), cryptology, Apocrypha
- \*krystallos (κρύσταλλος), *clear-ice*; crystal (it was formerly believed that crystal 'was ice or snow which had undergone such a process of induration as wholly and for ever to have lost its fluidity.'—*Trench*), crystalline
- kubos (κύβος), a cube; cubical. NOT cubicle, which comes from Lat. cubo
- \*kyklos (κύκλος), *circle*; cyclamen (a plant with round leaves), cycle, encyclical, cycloid (eidōs, *form*), cyclone, cyclopædia (paideia, *instruction*), cyclops (ōps, *eye*)
- kylindros (κύλινδρος), *roller*; cylinder, cylindrical
- kymbos (κύμβος), hollow; cymbal
- \*kyōn, gen. kynos (κύων, κυνός), *dog*; cynic (dog-like), cynocephalous (dog-headed; kephalē, *head*), cynosure (north pole-star; oura, *tail*), quinsy (Gk. kynagchē, κυνάγχη = a dog-throttling)
- \*kyrios (κύριος), *lord*; kyriakos, belonging to a lord; church (the Lord's house), Kyrie
- lambanō (λαμβάνω), *to take*; syllable, epilepsy, catalepsy, lemma, dilemma
- lampas (λαμπάς), *lamp*
- \*laos (λαός), *the people*; lay, laic, laity
- \*legō (λέγω), *to say, to choose*; eclectic, elegy, elegiac, eulogy, eclogue; lexis, *speech*; lexicon, lexicographer
- leichēn (λειχήν), *tree-moss*; lichen

- leipō (λείπω), to *leave*; ellipse, eclipse, ecliptic  
 leitōs (λείτος), *of or for the people*; liturgy, liturgiology  
 lepis (λεπίς), *scale*; leper, leprosy  
 \*lithos (λίθος), *stone*; lithic, lithocarp (karpos, *fruit*), lithograph, lithophyte (phuō, to *bring forth*), lithotomy (tomē, *cutting*), coprolite (kopros, *dung*), aerolite (aēr, *air*) monolith  
 \*logos (λόγος), *speech, reason, ratio*; logic, logarithm (arithmos, *number*), logomachy (*word-fight*; machē, *battle*), zoology, dialogue, syllogism  
 \*luō (λύω), to *loosen*; analyse, paralysis (contracted into *palsy*)  
 lyra (λύρα), *lyre*; lyrist, lyrical  
 magos (μάγος), a *magus, sorcerer*; magic, magician  
 \*makros (μακρός), *long*; macrocosm (kosmos, *world*)  
 \*manthanō (μανθάνω), to *learn*; mathematics  
 martys (μάρτυς), *witness*; martyr, martyrdom (hybrid compound), martyrology, proto-martyr  
 \*mēchanē (μηχανή), *contrivance*; Lat. machina, machine, mechanic, mechanics, mechanist, mechanician  
 \*megas (μέγας), *great*; megalosaurus (sauros, *lizard*), megatherium (thērion, *wild beast*)  
 \*melas, melaina, melan (μέλας, μέλαινα, μέλαν), *black*; melancholy (cholē, *bile*), Melanesia (nēsos, *island*)  
 melos (μέλος), *song, music*; melody, melodrama  
 \*metallon (μέταλλον), *mine*; metal, metallurgy (ergon, *work*), mettle, mettlesome, high-mettled. ('The allusion is to the temper of the metal of a sword-blade,' Skeat.)  
 \*mētēr (μήτηρ), *mother*; metropolis  
 \*metron (μέτρον), *measure*; metre, meter, metric, hypermetrical, hexameter, micrometer (mikros, *small*), thermometer, barometer, electrometer, hydrometer, metronome  
 miainō (μιαίνω), to *pollute*; miasma  
 \*mikros (μικρός), *small*; microscope (skopeō, to *see*), microcosm (kosmos, *world*), micrometer  
 \*mimos or mimētēs (μῖμος or μιμητής), an *imitator*; mimic, mimetic, pantomime  
 \*misos (μίσος), *hate*; misanthrope (anthrōpos, *man*), misogamist (gamos, *marriage*), misogynist (gynē, *woman*)  
 mnaomai (μνάομαι), to *remember*; amnesty  
 mnēmē (μνήμη) *memory*; mnemonics  
 \*monos (μόνος), *alone*; monk, monachism, monastery, minster, monarch, monad, monandria (plants having but a single stamen; anēr, andros, *man*), monocarpous (karpos, *fruit*), monody, monochord, monogamy (gamos, *marriage*), monogram (gramma, *letter*), monograph (a treatise on a single topic), monolith (lithos, *stone*), monologue, monomania, monophysite (a person who believes that Christ had only one nature; physis, *nature*), monopoly (pōleō, to *sell*), monosyllable, monotheist (theos, *god*), monothelite (a person who believes that Christ had only one will; thelēō, to *will*), monotone  
 \*morphē (μορφή), *shape*; amor-



- phous, Morpheus (the sleeper, the god of dreams), morphia  
 muō (μύω), to *be shut*; mystēs, *one initiated*; mysterion (μυστήριον), a *secret rite*; mystic, mystery  
 narkoō (ναρκώω), to *benumb*; narcotic  
 \*naus (ναῦς), *ship*; nautical, nausea (sea-sickness); naumachy (machē, *fight*)  
 \*nekros (νεκρός), *dead body*; necropolis (polis, *city*), necromancy (mantis, *prophet*), corrupted into nigromantia under the wrong impression that it was derived from Lat. niger, *black*. Magic was hence often spoken of as 'the black art'  
 nektar (νέκταρ), the *drink of the gods*; nectar, nectarine  
 \*neos (νέος), *new*; neology, neophyte (a novice; phuō, to *make grow*)  
 \*nēsos (νῆσος), *island*; Polynesia (polys, *many*), Melanesia  
 \*neuron (νεῦρον), *string*; neuralgia (algos, *pain*), Lat. nervus  
 nomas, gen. -ados (νομός, -άδος), *wandering*; nomad, nomadic  
 nomisma (νόμισμα) *current coin*; numismatics, Lat. nummus  
 \*nomos (νόμος), *law*; astronomy, gastronomy (gastēr, *belly*), anomalous  
 nosos (νόσος), *disease*; nosology  
 nostos (νόστος), *a return home*; nostalgia (home-sickness; algos, *pain*)  
 nymphē (νύμφη), 1. *bride*; 2. *a goddess presiding over springs, &c.*; nymph; nymphios, *husband*; paranymp, the bridegroom's friend  
 obelos (ὀβελός), a *spit*; ὀβελίσκος (Dim.), a *little spit*; obelisk  
 ōdē (ὕδῃ), a *song*; ode, epode  
 \*odeus, gen. odontos (ὀδοός, ὄντος), *tooth*; odonto, mastodon (so called from the resemblance of its molar teeth to the breast, μαστός, of a woman)  
 \*oikeō (οἰκέω), to *dwell*; oikoumenē, pres. part. *the habitable world*; ecumenical  
 oikos (οἶκος) *house*; economy, economize, economist, parish  
 \*oktō (ὀκτώ), *eight*; octagon (gōnia, *angle*), octopus (pous, *foot*)  
 oligos (ὀλίγος), *few*; oligarchy  
 ōn, ontos (ὢν, ὄντος), *being*; ontology  
 \*onoma (ὄνομα), *name*; onomatopœia (poieō, to *make*), synonym, patronymic (patēr, *father*), anonymous  
 ōon (ὠόν), *egg*; oolite (lithos, *stone*)  
 \*ophis (ὄφης), *serpent*; ophicleid (a serpent-shaped brass musical instrument; kleis, -dos, *key*); ophidian  
 \*ophthalmos (ὀφθαλμός), *eye*; ophthalmia, ophthalmic  
 \*optomai (ὀπτομαι, obsolete), to *see*; used to eke out the tenses of oraō (ὀράω), to *see*; optics, optician, synoptic, panorama, panopticon  
 orchēstra (ὀρχήστρα), *place of the chorus*; orchestra  
 organon (ὄργανον), *instrument*; organ, organic  
 \*ornis, gen. ornīthos (ὄρνις, ἴθος), *bird*. ornithology; ornithorhynchus (rhygchos, ῥύγχος, *a snout*)  
 orphanos (ὀρφανός), *bereft*; orphan  
 osteon (ὀστέον), *bone*; osteology  
 \*oxys (ὀξύς), *sharp*; oxygen (genaō, to *produce*), oxymoron (a witty absurdity: mōros, *foolish*), paroxysm, oxytone  
 pachys (παχύς), *thick*; pachydermatous (derma, *skin*)



- \*pais, gen. paidos (παῖς, παιδός), *boy*; pedagogue (agōgos, *guide*), pædo-baptism, paidautics (the science of education), cyclopædia (kyklos, *circle*)
- \*palaios (παλαιός), *old*; palæocrystic (krystallos, *clear ice*), palæography, palæontology, palæozoic (zōon, an *animal*)
- \*pan (πᾶν), *all*; panacea (akos, *cure*), pandect (an entire treatise; dektos, *received*); pandemonium, Pandora (dōra, *gifts*), panegyric (agora, *assembly*), panorama (oraō, to *see*), pantehnicon (technē, *art*), pantheist, panoply, pantheon (theos, *god*), pantomime (mimos, *actor*), diapason
- †Pan (Πάν), a rural god; panic (from the fear said to be occasioned by the sudden appearance of the god)
- pateō (πατέω), to *walk*; peripatetic
- \*pathos (πάθος), *suffering*; pathos, pathetic, sympathy, pathology (logos, *discourse*), allopathy (allos, *other*), homœopathy (homoios, *like*)
- pauo (παύω), to *stop*; pause
- \*pente (πέντε), *five*; pentagon, pentahedron (hedra, *seat*); pentameter; pentateuch (teuchos, *book*); pentēkostos, *fiftieth*; Pentecost
- peptō (πέπτω), to *soften, digest*; dyspeptic, pepsine
- petalon (πέταλον), *flower-leaf*; petal. From petannumi, to *expand*
- \*petra (πέτρα), *rock*; petrify, Peter, petrel (dim. of Peter)
- \*phagō (φάγω), to *eat*; sarco-phagus (a coffin, made of a species of limestone, which rapidly destroyed the *flesh*; Gk. sarx, gen. sarkos, *flesh*)
- \*phainomai (φαίνομαι), to *appear*; phantasy, fancy, phantasm, fantastic, phantom, phantasmagoria (agora, *assembly*), phenomenon, phase
- phalagx (φάλαγξ), a *body of soldiers*; phalanx
- \*pharmakon (φάρμακον), *drug*; pharmacy, pharmacopœia (poiein, to *make*)
- phemi (φημί), to *say*; euphemism, emphasis, prophet
- \*phero (φέρω), to *bear*; periphery, phosphorus (light-bearer), Anaphora, the part of the Communion Service beginning 'Lift up your hearts'
- \*philos (φίλος), *loving*; philanthropy, philharmonic, Philip (horse-lover), Philadelphia (adelphos, brother), philology, philomel (nightingale; melos, *song*), philosophy (sophia, *wisdom*); philter (love-potion)
- \*phōnē (φωνή), *voice*; phonic, phonetic, phonograph, symphony, euphonious, cacophonous
- \*phōs, -tos (φῶς, -τός), *light*; phosphorus (pherō, to *bear*), photograph, photophone, photozincography (a hybrid compound)
- phrassō (φράσσω), to *fence*; diaphragm
- \*phrazō (φράζω), to *tell*; phrase, paraphrase, periphrasis, phraseology
- phrēn (φρήν), *mind*; phrenzy, phrenetic (frantic), phrenology
- phtheggomai (φθέγγομαι), to *speak*; apophthegm
- phthino (φθίνω), to *waste away*; phthisis (consumption)
- phthoggos (φθόγγος), *sound*; diphthong
- \*phuō (φύω), to *bring forth*; physis, *nature*; physics, physiology, physiognomy, phy-

- siography, zoophyte (zōon, *animal*)
- phyllassō (φυλάσσω), to *keep guard*; phylactery
- piptō (πίπτω), to *fall*; ptōma, a *fall*; symptom
- planētēs (πλανήτης), *planet*; from planaomai, to *wander*; planetoid
- \*plassō (πλάσσω), to *mould*; plastic, plaster
- pleiōn (πλείων), *more*; pleistos (πλεῖστος), *most*; pleiocene, pleistocene (kainos, *new*)
- pleonazō (πλεονάζω), to *go too far*; pleonasm; plēthō, to *be full*; plethora
- plēssō (πλήσσω), to *strike*; plēgē, a *stroke*; (Lat. *plaga*) plague
- \*pleura (πλευρά), *rib*; pleurisy, pleuro-pneumonia (pneumōn, *lung*)
- ploutos (πλοῦτος), *riches*; Plutus, plutocracy
- pneō (πνέω), to *breathe*; pneumatics, pneumonia
- \*poieō (ποιέω), to *make*; poet, poem, poesy, onomatopœia (onoma, *name*), pharmacopœia (pharmakon, *drug*)
- polemos (πόλεμος), *war*; polemic
- pōleō (πωλέω), to *sell*; monopoly
- \*polis (πόλις), *city*; metropolis, Constantinople; polites, *citizen*; police, polity, policy, polite, politics
- \*polys (πολύς), *many*; polyanthus (anthos, *flower*); polychrome (chrōma, *colour*), polygamy (gamos, *marriage*), polyarchy (archē, *rule*), polyglot (glōtta, *tongue*), polygon, polyhedron, Polynesia (nēsos, *island*), polyp, polypus (pous, *foot*), polytechnic (technē, *art*), polytheist
- pompē (πομπή), a *solemn procession*; pomp
- poros (πόρος), *passage*; pore, Bosphorus
- \*pous, gen. podos (πούς, ποδός), *foot*; tripod, podagra (gout; agra, *seizure*)
- \*prassō (πράσσω), to *do*; pragma (πᾶγμα), *that which is done*; pragmatism, practise, praxis
- presbys (πρέσβυς), an *old man*; presbyter, priest
- priō (πρίω), to *saw*; prism, prismatic
- \*prōtos (πρῶτος), *first*; protocol (kollaō, to *glue*), a rough draft; protomartyr, protoplasm (plassō, to *shape*), prototype
- psallō (ψάλλω), to *sing to a harp*; psalm, psaltery
- \*pseudēs (ψευδής), *false*; pseudonym (onoma, *name*), pseudoprophet, pseudomartyr
- \*psychē (ψυχή), *soul*; psychic, Psyche, psychology
- \*pteron (πτερόν), *wing*; apteryx, pterodactyle (daktylos, *finger*)
- pygmē (πυγμή), *length from elbow to knuckles*; pygmy
- pyle (πύλη), *gate*; pylorus (ouros, *warder*)
- \*pyr (πῦρ), *fire*; pyrotechnics (technē, *art*), pyrites (a stone from which sparks may be struck), pyre, pyrometer, pyroligneous (a hybrid word, applied to acid obtained by the distillation of wood. Lat. lignum = wood), pyroxyline (gun-cotton; xylon, *wood*)
- rhachis (ράχις), *spine*; rickets (*rhachitis*, a disease of the spine)
- \*rheō (ρέω), to *flow*; rhetoric, rheometer, rheum, rheumatics, hæmorrhage (haima, *blood*), hæmorrhoid, rhythm, (measured motion), catarrh, diarrhœa
- rhis, gen. rhinos (ῥίς, ῥινός),



- nosc*; rhinoceros, (*kēras*, *horn*)
- \*rhiza (ρίζα), *root*; liquorice (*glycyrrhiza* = sweet-root, from *glykys* [γλυκύς], sweet)
- \*rhodon (ρόδον), *rose*; rhododendron (*dendron*, *tree*), Rhodes, famous for its roses
- \*sardonion (σαρδόνιον), *a Sardinian plant which was said to distort the face of the eater*; sardonic
- \*sarx (σάρξ, σαρκός), *flesh*; sarco-phagus (see *Phagō*), sarcasm (a jest which, as it were, cuts into the flesh; *sarkazō*, *to tear the flesh*)
- \*sauros (σαῦρος), *lizard*; ichthyosaurus (*ichthys*, *fish*), plesiosaurus (*plēsios*, *near to*. The plesiosaurus had a very long neck and a very short body)
- sbennumi (σβέννυμι), *to quench*; asbestos (indestructible by fire)
- \*schizō (σχίζω), *to split*; schism, schist, schismatic
- \*scholē (σχολή), *leisure*; school, scholar, scholium, scholiast
- seiō (σείω), *to move to and fro*; seismograph (an apparatus for registering the shocks and motions of earthquakes)
- sēpia (σηπία), *cuttle fish*; sepia (formerly supposed to be made from the dark liquid ejected by the cuttle fish)
- sēpō (σήπω), *to be rotten*; septic, antiseptic
- siphōn (σίφων), *reed*; siphon
- sitos (σίτος), *food*; parasite (one who receives his food at another's table. Hence a flatterer)
- skalēnos (σκαληνός), *uneven*; scalene
- \*skandalon (σκάνδαλον), *snare*; scandal, slander
- skellō (σκέλλω), *to be withered*; skeleton
- skēnē (σκηνή), *tent, stage*; scene, proscenium, scenic
- \*skeptomai (σκέπτομαι), *to doubt*; sceptic
- skēptron (σκῆπτρον), *staff*; sceptre
- sklēros (σκληρός), *hard*; sclerotic
- \*skopeō (σκοπέω), *to see*; telescope, microscope, bishop (*episcopos* = overseer), episcopal, scope, laryngoscope (*larynx*, *the upper part of the windpipe*), stethoscope (*stēthos*, *breast*), spectroscope (*spectrum* = image)
- \*sophos (σοφός), *wise*; sophist, sophism, sophistic; sophia, *wisdom*, philosophy
- \*spaō (σπάω), *to draw*; spasm, spasmodic
- speira (σπεῖρα), *coil*; spiral
- speirō (σπείρω), *to sow seed*; spore, Sporades
- sperma (σπέρμα), *seed*; sperm, spermaceti (*kētos*, *whale*)
- sphaira (σφαῖρα), *ball*; sphere
- spheroid (*eidos*, *form*)
- sphyzo (σφύζω), *to beat* (of the pulse); asphyxia
- splēn (σπλήν), *milt, spleen*; spleen, splenetic
- stalazō (σταλάζω), *to fall in drops*; stalactite, stalagmite
- stasis (στάσις), *standing* (from *histēmi*, *to stand*); statics, hydrostatics (*hydor*, *water*)
- stear (στέαρ, ατος), *hard fat*; stearine
- \*stellō (στέλλω), *to send*; apostle, epistle, stole, systole, diastole
- stenos (στενός), *narrow*; stenography
- \*stereos (στερεός), *solid*; stereoscope (*skopeō*, *to see*), stereotype
- stichos (στίχος), *line*; acrostic (*akros*, *at the end*), distich, hemistich



- stizō (στίζω), to *brand*; stigma, stigmatize  
 stoma (στόμα), *mouth*; stomach  
 \*stratos (στρατός), *army*; strategy, stratagem  
 \*strophō (στρέφω), to *turn*; strophe, antistrophe, catastrophe, apostrophe  
 strychnos (στῦχνος), *nightshade*; strychnine  
 stylos (στυλος), *a post, a stilus*; style, Stylites, peristyle  
 stypho (στύφω), to *contract*; styptic  
 sykon (σῦκον), *fig*; sycamore (moron, *a mulberry tree*), sycophant (fig-shower, a person who informed concerning the forbidden exportation of figs from Athens. Hence a mean flatterer; phainō, to *show*)  
 syrigx (σύριγξ, gen. σύριγγος), *a pipe*; syringe  
 tapēs (τάπης, gen. τάπητος), *carpet*; tapestry  
 taphos (τάφος), *grave*; epitaph  
 tauto (ταυτό), *the same thing*; tautology, tautophony  
 taxis (τάξις), *arrangement*; syntax, taxidermy (derma, *skin of animals*)  
 technē (τέχνη), *art*; technical, polytechnic  
 \*teinō (τείνω), to *stretch*; tetanus (lock-jaw), tone, tonic, monotony, hypotenuse  
 \*tēle (τῆλε), *distant*; telegraph, telephone, telescope  
 temnō (τέμνω), to *cut*; tome, epitome, anatomy, entomology  
 \*tetra (τέτρα), *four*; tetrachord (chordē, *a string*), tetragon, tetrarch  
 thalamos (θάλαμος), *bride-chamber*; epithalamium  
 thauma (θαῦμα), *wonder*; thaumatrope (tropos, *turning*)  
 \*theaomai (θεάομαι), to *behold*; theatre, amphitheatre; thaumaturgy (ergon, *a work*), theodolite (dolichos, *long*)  
 theory, theorem  
 \*theos (θεός), *God*; theobroma (broma, *food*), theocracy, theogony (gonos, *descent*), theology, theism, enthusiasm (entheos, *full of a god*), theophany (phainomai, *to appear*), theosophy (sophia, *wisdom*)  
 thērion (θηρίον), *wild beast*; thēriakē (an antidote, made of the viper's flesh, against the poison of the viper); treacle (a name given at first to this antidote, then to any confection)  
 \*thermē (θέρμη), *heat*; thermal, isotherm (isos, *equal*), thermometer (heat-measurer), thermopile (piloō, to *press close*), thermoscope (scopeō, to *see*)  
 \*thēsis (θέσις), *placing*; thema *a subject laid down*; tithēmi, to *place*; thesis, synthesis, theme, apothecary, hypothecate (hypothēkē, *mortgage*)  
 thymos (θυμός), *mind*; entymeme  
 \*tithēmi (τίθημι), to *place*; thesis, apothecary, treasure (thēsauros, *anything stored up*), anathema, anathematize, synthesis, hypothesis  
 \*topos (τόπος), *place*; topic, topography  
 \*toxōn (τόξον). *bow*; toxikon, *poison in which arrows were dipped*; toxicology, toxophilite  
 \*tracheia (τραχεῖα), *windpipe*; trachea, tracheotomy (see Temnō)  
 tragos (τράγος), *he-goat*; tragedy (ᾠδή, *song*), a goat-song, so called either because a goat was the prize, or because the actors performed in goatskins  
 trapeza (τράπεζα), *a small table*; trapezium

\*treis (τρεῖς), *three*; tripod, trigonometry, triclinium (klinē, *couch*), trichord (chordē, *a string*), trilobite (lobos, *a lobe*), trilogy, trinity, triptych (ptyssō, *to fold*), an altarpiece in three compartments, trireme, trisagion (hagios, *holy*)  
 trephō (τρέφω), *to nourish*; atrophy  
 \*trepō (τρέπω), *to turn*; trophy (a monument erected at the place where the enemy *turned*), tropics  
 trōglē (τρώγλη), *cave*; troglodyte (duō, *to enter*)  
 tympanon (τύμπανον), *drum*; tympanum  
 \*typtō (τύπτω), *to strike*; typos, *a blow*, the impress of a seal,

type, stereotype, typography  
 tyrannos (τύραννος), *an absolute sovereign*; tyrant  
 zēlos (ζῆλος), *emulation* (from zeō, *to be hot*); zeal, zealot  
 zeō (ζέω), *to boil*; eczema (a skin-eruption)  
 \*zeugnumi (ζεύγνυμι), *to join*; zeugma (a joining together of two incompatible grammatical constructions)  
 zōnē (ζώνη), *girdle*; zone  
 \*zōon (ζῶον), *animal*, zodion (dim.), *a little animal*; zoetrope (tropos, *turning*), zoolite (lithos, *stone*), zoology, zoophyte (phyton, *plant*), zodiac (so called because the signs of the zodiac are represented chiefly by animals)

### Greek Alphabet.

A, α = ǣ	H, η = ē	N, ν = n	T, τ = t
B, β = b	Θ, θ = th	Ξ, ξ = x	Υ, υ = ũ
Γ, γ = g <i>hard</i>	Ι, ι = ĭ	Ο, ο = ō	Φ, φ = ph
Δ, δ = d	Κ, κ = k	Π, π = p	Χ, χ = ch
E, ε = ĕ	Λ, λ = l	Ρ, ρ = r	Ψ, ψ = ps
Z, ζ = z	M, μ = m	Σ, σ, s = s	Ω, ω = ō

NOTE.—*G* (γ) before *g*, *k*, *ch*, or *x* is pronounced *ng*, e.g. *aggelos* is pronounced *angelos*.

# APPENDIX.



## FIGURES OF SPEECH.

**A Figure of Speech** is a departure from our ordinary modes of expression, for the purpose of heightening the effect upon the mind of the hearer. It may consist in some new meaning attached to a word, in some pleasing association of ideas, or in some deviation from the usual construction of sentences, e.g. ‘The *torrent* of his eloquence ;’ ‘Our little life is *rounded with a sleep* ;’ ‘He never *deviates* into common sense ;’ ‘What time he can spare from *the neglect of his duty*, he devotes to the adornment of his person.’ The chief figures of speech may be classified as follows :—

I. Figures turning more or less on *Associations of Resemblance or of Difference*, e.g. Simile, Metaphor, Allegory, Fable, Parable, Abstract for Concrete, Personification, Antithesis, Irony, Epigram.

II. Figures turning on *Associations of Contiguity*, e.g. Metonymy and Synecdoche.

Other figures of speech not so easily admitting of classification are Hyperbole, Litotes, Climax, Anti-climax, Exclamation, and Apostrophe.

**A Simile** (Lat. *similis*, like) is a comparison formally expressed between objects of different kinds, and is generally introduced by some such word as *like*, *so*, *as*, *thus*, &c.

Thy soul was *like a star* and dwelt apart,  
Thou hadst a voice, whose sound was *like the sea*.

Wordsworth.

Eternal smiles his emptiness betray,  
*As shallow streams run dimpling all the way*.—Pope.

A simile may be used to elucidate our meaning or merely to awaken pleasing or other emotions. If we wish to



elucidate our meaning the comparison should be sufficiently familiar to be at once intelligible ; if we wish to arouse any particular emotions, we must bear in mind what the emotion is which we have in view. Otherwise we may aim at the sublime and reach the ridiculous. We may raise a commonplace theme by a lofty simile, or degrade a noble theme by some ignoble comparison. Strained and over-ingenuous similes should be avoided in serious composition, because they suggest effort, a result which always interferes with the effect of perfect art. Donne, writing a poem to his wife from abroad, compares himself and her to the two legs of a pair of compasses. He is the wandering leg ; she the fixed. The farther he wanders the more she leans towards him. The nearer home he approaches, the more erect she grows, until at last he ends his wanderings where they began. Such a simile as this is not in keeping with the subject. Even Lord Byron's famous simile on the untimely death of Kirke White is pursued into too much detail.

'Twas thine own genius gave the final blow,  
And helped to plant the wound that laid thee low ;  
So the struck eagle, stretched upon the plain,  
No more through rolling clouds to soar again,  
Viewed his own feather on the fatal dart,  
And wing'd the shaft that quivered in his heart ;  
Keen were his pangs, but keener far to feel,  
He nursed the pinion which impelled the steel ;  
While the same plumage that had warmed his nest  
Drank the last life-drop of his bleeding breast.

The mere length of the simile gives us time to feel the unreality of the comparison between the powers of reflection possessed by the poet and those possessed by the eagle.

**A Metaphor** (Gk. *meta*, change, and *phero*, to bear) is a comparison that is implied but not formally stated, the thing compared being spoken of as though it were the thing with which it is compared, e.g. 'He was *the pillar* of the State ;' 'The *iron entered into his soul* ;' '*Footprints on the sands of Time.*'

We watched her breathing through the night,  
Her breathing soft and slow,  
As in her breast *the wave of life*  
*Kept heaving to and fro.*—Hood.

Wisdom is oftentimes *nearer when we stoop*  
*Than when we soar.*—Wordsworth,

**A Mixed Metaphor** is one in which several comparisons are blended, so as to involve the simultaneous presentation to the mind of incongruous images, e.g. ‘I am now about to *embark* into the *feature* on which this question *hinges*.’ Here we have three images—a ship, a human face, and a door—and the language that is applicable to one is inapplicable to the others. We cannot embark upon a face. A door does not turn upon a feature. Cp.

I *bridle* in my struggling Muse with pain  
That longs to *launch* into a bolder *strain*.—*Addison*.

A mixture of metaphorical language and language intended to be understood literally often produces a ludicrous effect, e.g. ‘He threw his *soul* into the cause and his *body* into the saddle.’ ‘He had an active *mind* with *legs* to correspond ;’ ‘Boyle was the *father* of philosophy and *brother-in-law* of the Earl of Cork ;’ ‘She went off in a *flood* of tears and a *sedan chair* ;’ ‘She was a faithful *wife* and affectionate *mother* and *painted in water-colours* ;’ ‘Armed with rustic *weapons* and irresistible *fury*.’

**An Allegory** (Gk. *allos*, other, and *agoreuo*, to speak) is a description of one thing under the image of another ; it is, therefore, a continuous metaphor, e.g. ‘Thou hast brought a vine out of Egypt ; Thou hast cast out the heathen, and planted it. Thou preparedst room before it, and didst cause it to take deep root, and it filled the land. The hills were covered with the shadow of it, and the boughs thereof were like the goodly cedars. She sent out her boughs unto the sea, and her branches unto the river.’—Psalm lxxx. 8–11.

Not infrequently an allegory is expanded into the proportions of a story, e.g. ‘The Faerie Queen ;’ ‘Pilgrim’s Progress ;’ ‘The Tale of a Tub ;’ ‘The Rocky Island.’ Such allegories are generally intended to convey some moral or other instruction.

**A Fable** (Lat. *fari*, to speak) is a short allegory, generally drawn from the animal world, and intended to convey some moral, e.g. ‘The Hare and the Tortoise.’

**A Parable** (Gk. *para*, beside, and *ballo*, to cast) is an allegory drawn from the incidents of human life and intended to convey some moral or spiritual truth, e.g. ‘The Prodigal Son.’

**Abstract for Concrete** is the name given to the employment of a general or abstract term in a concrete sense, e.g. —

Let not *Ambition* mock their useful toil,  
 Their homely joys and destiny obscure;  
 Nor *Grandeur* hear with a disdainful smile  
 The short but simple annals of the poor.—*Gray*.

Here ‘*Ambition*’ = the ambitious, and ‘*Grandeur*’ = the great.

**A Personification** is an ascription of thoughts, feelings, and actions peculiar to man to an abstract idea or to something that is inanimate, e.g.—

Wisdom, in *sable garb arrayed*,  
*Immersed in rapturous thought profound*,  
 And Melancholy, *silent maid*  
*With leaden eye, that loves the ground*,  
*Still on thy solemn steps attend*:  
 Warm Charity, *the sincere friend*,  
 With Justice, *to herself severe*,  
 And Pity, *dropping soft the sadly pleasing tear*.—*Gray*.

This figure should be distinguished from the last mentioned. In the example given, *Wisdom*, *Melancholy*, *Charity*, *Justice*, and *Pity* do not stand for the wise, the melancholy, the charitable, the just, and the pitiful, but are represented as actual persons.

**An Antithesis** (Gk. *anti*, against, and *tithēmi*, to set) is a figure in which there is some striking contrast between the ideas presented. Thus, Pope addresses man as

Chaos of *thought and passion*, all confused;  
 Still by himself *abused or disabused*;  
 Created *half to rise and half to fall*;  
 Great *lord* of all things, yet a *prey* to all;  
 Sole *judge of truth*, in *endless error hurled*;  
 The *glory, jest, and riddle* of the world.

**Irony** (Gk. *eirōneia*, dissimulation) is intended to convey a meaning opposite to that which the words literally express, as when we call a *stupid* person a *Solomon*. Cp. ‘Cry aloud: for he is a god; either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth, and must be awaked.’—1 Kings xviii. 27. ‘We are none of us infallible—not even the *junior Fellow*,’



**An Epigram** (Gk. *epi*, upon, and *grapho*, to write) is a short utterance, setting forth some single thought with exceptional terseness and force. It is often paradoxical in form, e.g. 'Summer has set in with its usual severity,' 'He hadn't a single redeeming vice.'

Come, gentle Sleep, and hear thy votary's prayer;  
And though Death's image to my couch repair;  
How sweet, though lifeless, yet with life to lie,  
And, without dying, O, how sweet to die!—*Warton*.

**A Metonymy** (Gk. *meta*, change, and *onoma*, name) is a figure in which a thing is represented by something closely associated with it. Thus we speak of the *bench*, when we mean the bench of bishops; of the *crown*, when we mean the sovereign. Cp. the *buskin*, the *sock*, the *toga*, the *cloth*, the *pen*, *grey hairs*, the *Vatican*. The object of a Metonymy is usually to call up a picture of the object by referring to some symbol or feature that is characteristic of it, e.g. 'I feel that the aged instructor is protecting life, insuring property, fencing the *altar*, guarding the *throne*.' 'The *pen* is mightier than the *sword*.' 'The *wine cup* has drowned more than the ocean.' 'Then shall ye bring down my *gray hairs* with sorrow to the grave.'—Gen. xlii. 38. 'Ye devour widows' *houses*.'—Luke xx. 47.

**A Synecdoche** (Gk. *syn*, with, *ek*, out, and *dechomai*, to receive) is a figure in which a part stands for the whole, or the whole for the part, or the material for the object made of it, or a passion for its object. Thus we speak of a ship as 'a *sail*,' and a workman as a '*hand*.'

I have ventured,  
Like little wanton boys that swim on bladders,  
These many *summers* in a sea of glory.—*Shakspeare*.

**An Hypérböle** (Gk. *hyper*, above, and *ballo*, to throw) is an exaggeration in which there is no intention to deceive, e.g. '*rivers* of blood and *mountains* of slain.'

Now pile your dust upon the quick and dead  
Till of this flat a mountain you have made  
To o'ertop old Pelion, or the skyish head  
Of blue Olympus.—*Shakspeare*.

Will all great Neptune's ocean wash this blood  
Clean from my hand? No, this my hand will rather  
The multitudinous seas incarnadine,  
Making the green—one red.—*Id.*

**A Lītōtēs** (Gk. *litos*, slender) is the assertion of something by denying its contrary, e.g. 'A citizen of *no mean city*,' i.e. of a highly important city.

**An Apostrophe** (Gr. *apo*, from, and *strephe*, to turn) is a turning from the main current of discourse to address something or somebody that is absent, e.g.—

Judge, O you gods, how dearly Cæsar loved him.—*Shakspeare*.

**An Aposiopēsis** (Gk. *apo*, from, and *siopao*, to be silent) is a sudden breaking off under the influence of some great emotion or with a view to implying more than could be expressed, e.g.—

I will have such revenges on you both  
That all the world shall—I will do such things—  
What they are, yet I know not; but they shall be  
The terrors of the earth.—*Shakspeare*.

**A Prolepsis** (Gk. *pro*, before, and *lambano*, to receive) is a figure in which some anticipated result is spoken of as if it had actually happened, e.g.—

So the two brothers and their *murdered man*  
Rode towards Florence.—*Keats*.

The man was not yet murdered, but the poet anticipates the murder.

**An Oxymoron** (Gk. *oxus*, sharp, and *mōros*, foolish) is a witty absurdity, an expression which produces a powerful effect but will not admit of rigid analysis, e.g. 'A *cruel kindness*,' 'The *wisest fool* in Christendom,' 'Hasten *slowly*,' 'Take time that we may make an end the sooner,' 'The *half* is more than *the whole*.'

And Pity, dropping soft the *sadly pleasing tear*.—*Gray*.

**A Paronomasia** (Gk. *para*, beside, and *onoma*, name) is a play upon words for some rhetorical effect, e.g.—

Old *Gaunt*, indeed; and *gaunt* in being old;  
Within me grief hath kept a tedious fast;  
And who abstains from meat that is not *gaunt*?—*Shakspeare*.

**An Euphemism** (Gk. *eu*, well, and *phemi*, to speak) is a mild expression used to denote some painful or repulsive idea, e.g.—

Rachel mourning for her children, and will not be comforted because they *are not*.—*Bible*.

**A Climax** (Gk. *klimax*, a ladder) is a period so constructed that the effect goes on increasing with each successive particular, e.g.—

It is an outrage to *bind* a Roman citizen; to *scourge* him is an atrocious crime; to *put him to death* is almost a parricide; but to *crucify* him—what shall I call it?—*Cicero against Verres*.

**An Anti-climax** is a period which begins pretentiously and produces less and less effect as it proceeds, e.g.—

And thou Dalhousie, *the great god* of war,  
*Lieutenant-General* to the Earl of Mar.

The Anti-climax is often used for burlesque effect, as when Byron wrote of a certain traveller, whose name he found in a guide-book—

He went to Athens and—*he wrote his name*.

Dr. Wolcott, writing of Johnson's style, says—

Alike in every theme his pompous art  
Heaven's *awful thunder* or a *rumbling cart*.

### Exercises.

Classify the following figures of speech and, if occasion require, criticise them :—

- a. They melted from the field, as snow,  
When streams are swollen, and south winds blow,  
Dissolves in silent dew.—*Scott*.
- b. The voice of thy brother's blood crieth unto Me from the ground.—*Gen. iv. 10*.
- c. Yet all experience is an arch wherethrough  
Gleams that untravelled world, whose margin fades  
For ever and for ever when I move.—*Tennyson*.
- d. In Vienna's fatal walls  
God's finger touched him and he slept.—*Id.*
- e. Life's but a walking shadow; a poor player  
That struts and frets his hour upon the stage,  
And then is heard no more; it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.—*Shakspeare*.
- f. Can Honour's voice provoke the silent dust,  
Or Flattery soothe the dull cold ear of Death?—*Gray*.



- g.* Earth felt the wound ; and Nature, from her seat,  
Sighing through all her works, gave signs of wee,  
That all was lost.—*Milton.*
- h.* Philosophy will clip an angel's wings.—*Keats.*
- i.* Then felt I like some watcher of the skies  
When a new planet swims into his ken.—*Id.*
- k.* Most wretched men  
Are cradled into poetry by wrong.—*Shelley.*
- l.* Life, like a dome of many-coloured glass,  
Stains the white radiance of eternity.—*Id.*
- m.* I am escaped with the skin of my teeth.—*Book of Job.*
- n.* There is a reaper whose name is Death,  
And with his sickle keen  
He reaps the bearded grain at a breath  
And the flowers that grow between.—*Longfellow.*
- o.* None but himself can be his parallel.—*Theobald.*
- p.* Adam, the goodliest man of men since born  
His sons, the fairest of her daughters Eve.—*Milton.*
- q.* At whose sight all the stars  
Hide their diminished heads.—*Id.*
- r.* A man of pleasure is a man of pains.—*Young.*
- s.* To love her was a liberal education.—*Steele.*
- t.* Lowliness is young Ambition's ladder.—*Shakspeare.*
- u.* The Puritans hated bear-baiting not because it gave pain to  
the bear, but because it gave pleasure to the spectators.—*Macaulay.*
- v.* Those honourable men whose daggers have killed Cæsar.  
*Shakspeare.*
- w.* I was sailing in a vast ocean without other help than the  
pole-star of the ancients, and the rules of the French stage among  
the moderns.—*Dryden.*
- x.* The labour we delight in physics pain.—*Shakspeare.*
- y.* Some mute inglorious Milton here may rest,  
Some Cromwell guiltless of his country's blood.—*Gray.*
- z.* It flows through old hushed Egypt and its sands  
Like some grave mighty thought threading a dream.  
*Leigh Hunt's Sonnet, 'The Nile.'*

## HINTS ON PARSING.

It cannot be too strongly impressed on the young student that the parsing of a word depends not on its origin, or on its form, but wholly and solely on its *function* in the particular construction in which it occurs. A word may have been a noun once, but if it is used as a verb in the passage in which it occurs, it should be parsed as a verb. No reliance should be placed on the *form* of a word in a language like ours, that is so destitute of distinctive terminations. The termination *-ing* may belong to a common noun, a verbal noun, a participle, or an adjective, e.g. The *writing* was bad (Common Noun). In *writing* we should be careful to make our meaning clear (Verbal Noun). A man, *writing* a dozen books a year, will be sure to write some bad books (Participle). A *writing* lesson differs from a drawing lesson (Adj.). The termination *-ly* may belong to an adjective as well as to an adverb, e.g. It was a *womanly* action (Adj.). He sang *sweetly* (Adv.)

Most of the difficulties that occur in parsing arise from disregarding the *function* of the word with which we have to deal, or from our inability to determine precisely what the function is. The student will be assisted in doubtful cases by mentally analysing the sentence in which the word occurs, by substituting some other word or a phrase for the word in question, or, if he know a foreign language, by considering how he would translate the word. As language is highly elliptical, it frequently happens that a sentence cannot be properly parsed until the ellipse has been filled in, but the student should be quite sure that the words supplied have been really dropped out, and are not introduced merely to get over a difficulty. In old English certain adjectives governed cases without any intervening preposition, and instances of this usage still survive, e.g. He is *like* his *uncle*. It is *worth* *sixpence*. In such constructions we are not justified in supplying prepositions to account for the case of *uncle* and *sixpence*. The adjective governs the case, as in Latin and many other languages. The antecedent of the relative pronoun is often omitted. In such a construction we may legitimately supply the omitted word, e.g. I know  $\wedge$  *who* did it = I know [the person]

who did it. This is what I want = This is [that] what I want. Take *that* thine is = Take [that] that is thine. *What* and *that* are sometimes treated as compound relative pronouns when they are equivalent to *that which*, but it is better to restrict the term 'compound relative' to such real compounds as *whoever*, *whatever*, *whichever*, &c. If the dropped antecedent be not supplied, the words *what* and *that* are best treated as simple relative pronouns standing in a double syntactical relation. (See p. 57.)

The student is strongly recommended to observe a fixed method in parsing. The most logical method is to state:—

1. The class and sub-class to which the word parsed belongs;
2. The inflexions of the word as it occurs, if it have any;
3. The syntactical relations in which the word stands to other words.

As parsing is a practical application of our knowledge of the logical classification of words and of the relations subsisting between them, it is indispensable that the student should possess a thorough knowledge,

1. Of the definitions of the parts of speech, and
2. Of the definitions of the terms which designate the various syntactical relations, e.g. Agreement, Government, Qualification, Limitation, &c. (See pp. 159–61.)

The attention of the student is specially directed to the following classes of difficulties, in dealing with which beginners are liable to go astray:—

## NOUNS.

1. The **Nominative Absolute** is often confounded with a subject qualified by a participle.

Cæsar, having defeated the enemy, retired.

Cæsar having defeated the enemy, his troops withdrew.

In the former sentence 'Cæsar' is Nominative to 'retired'; in the latter it is used absolutely, the subject to the principal verb being 'troops.' (See p. 164.)



2. The **Nominative Case** is used after many copulative verbs besides the verb 'to be,' e.g. *become, turn out, prove, &c.* See pp. 162-3, and compare the following sentences:—

His coat *became* (Transitive Verb) him.  
He *became* (Copulative Verb) a soldier.

3. The **Direct or Indirect Object after the Passive Voice** is often a source of difficulty, e.g.—

He was taught *music* (Dir. Obj.).  
Music was taught *him* (Ind. Obj.).

Dr. Abbott recommends that these Objects should be parsed as 'the Retained Object after a Passive Verb,' or simply as 'the Retained Object.' (See 'How to Parse,' p. 91.)

4. In **Factitive Constructions** containing a passive verb, the noun following the verb should be parsed as the 'Retained Factitive Object' of the verb, e.g.—

He was made *king*.

Dr. Abbott would call 'king' here the 'Subjective Supplement,' because it is identical with the Subject, 'He.' In

We made him *king*

he would call 'king' the 'Objective Supplement,' because here it is identical with the Object.

In Latin the Nominative Case is used after a verb of making in the Passive Voice, e.g.—

Numa Pompilius *rex* creatus est.  
Numa Pompilius was made *king*.

5. In dealing with **Adverbial Objects** it is not necessary to supply a preposition, e.g.—

He swam three *miles*.  
It weighed six *pounds*.

It is a mistake to suppose that we cannot have an objective case without a transitive verb or preposition to govern it. The mere sense of the passage may determine the case. (See pp. 172-3.)

6. In dealing with the **Cognate Object**, say that the Object is governed by the intransitive verb used transitively, e.g.—

She dreamt a *dream*.

## ADJECTIVES.

1. **Adjectives** used after certain verbs are liable to be confounded with adverbs, e.g.—

He looked *cold*.  
It smelled *sweet*.

It will be observed that 'cold' and 'sweet' relate to the Subject and not to the verb. Cp. 'He looked *coldly* on the scheme.' 'She sang *sweetly*.' (See p. 63.)

2. **Certain Pronominal Adjectives** are identical in form with pronouns, e.g. *his, each, either, neither, many, much, all, few, some, several, &c.* When these words are followed by a noun, they are to be parsed as adjectives, when used alone they should be parsed as pronouns, e.g. —

This is *his* (Pro.).  
*His* book is here (Adj.).

3. **Certain Adjectives** govern cases, e.g. *like, near, worth*. Do not supply a preposition to account for the case. (See p. 161.)

4. **The** with comparatives should be parsed as the old Ablative Case of the Demonstrative adjective 'the,' e.g.—

*The more the merrier.*

The first 'the' = *by how much* ; the second = *by so much*.

## PRONOUNS

1. Both the **Relative Pronoun** and its **Antecedent** are frequently omitted. They should both be supplied in parsing, e.g.—

Here is the book  $\wedge$  you were seeking (Relative omitted).  
I know  $\wedge$  who is there (Antecedent omitted).

2. The **Emphatic** and the **Reflexive Pronoun** are alike in form, but should be carefully distinguished, e.g.—

I *myself* did it (Emphatic).  
I hurt *myself* (Reflexive).

3. The treatment of **what** and **that** has been already pointed out. (See p. 384.)

**4. Whoever** and other compounds of the Relative Pronoun seem to belong to both the Principal Sentence and the Adjective Clause. Supply the antecedent, e.g.—

*Whoever* trespasses in this field [he] will be punished.  
Take [that] whatever you like.

**5 Interrogative Pronouns** sometimes occur in sentences that are not directly interrogative. They should be parsed as 'Interrogative Pronouns in the Oblique Construction,' e.g.—

He asked me *who* did it.

Dr Abbott would parse the interrogative pronoun here as a Conjunctive Pronoun ; but this is not a happy name, for all Relative Pronouns are Conjunctive, i.e. they attach the Adjective Clause to the Principal Sentence.

**6. Somewhat, something, and nothing** are sometimes used adverbially, e.g.—

He was *somewhat* shy.  
He was *nothing* ashamed.

**7. What** is used adverbially in such constructions as the following: '*What* with the heat and *what* with the length of the journey I was worn out.'

## VERBS.

**1. An Intransitive Verb** cannot be used in the Passive Voice unless it be compounded with a preposition, and in that case the verb and preposition should be parsed together as a Compound Transitive Verb. We cannot say, 'I am laughed,' but we can say, 'I am laughed at.' The true verb here is not 'laugh,' but '*laugh at*.' Cp. 'He was *coughed down*,' 'We were *preached at*.'

**2. Compound Verbal Forms** such as—

- a. He *may go*.
- b. You *might have gone*.
- c. She *would have been pleased*.

should be broken up into the auxiliary and the infinitive governed by it, e.g.—

- a. *May*, mood auxiliary, indicative, pres., third per. sing., agreeing with its nom. 'he.'
- go*, verb intrans., impf. infinitive, governed by 'may.'



*b. might*, mood auxiliary, indicative, past, second per. sing., agreeing with its nom. 'you.'

*have gone*, verb intrans., perf. infin., governed by 'might.'

*c. would*, mood auxiliary, indicative, third per. sing., agreeing with its nom. 'she.'

*have been pleased*, verb trans., passive, perfect infinitive, governed by 'would.'

**3. The Periphrastic Imperative** of the first person plural and of the third person singular and plural should be broken up, e.g.—

*Let us go.*

*Let*, verb transitive,<sup>1</sup> imperative, active, present, second per. sing., agreeing with 'thou' understood.

*us*, pro. personal, first per. plu., dir. obj., governed by 'let.'

*go*, verb intrans., imperf. infinitive, governed by 'let.'

In Latin or French we should express 'Let us go' by a single word, e.g. Fr. *allons*, Lat. *eamus*.

**4. Words compounded of Participles and Prefixes** should be parsed as adjectives, e.g. *un-forgiving*, *un-determined*. We have no such verbs as *un-forgive*, *un-determine*.

**5. Verbal Nouns** may govern a Case, e.g.—

In *reading* good books we enter into good society.

Here 'reading' is governed by 'in,' and itself governs 'books.'

**6. The Imperfect Participle** is often used predicatively after the object of a verb of perception, e.g.—

I saw him *walking*.

I heard him *talking*.

(See p. 202, § 218.)

**7. The Present Perfect Tense** of verbs of *going* and *coming*, *rising* and *falling*, *escaping*, *arriving*, &c., should not be confounded with the *Passive Voice*. Cp.

He *is gone* (Active Present Perfect).

He *is loved* (Passive Pres. Imperfect).

Such verbs have two perfects, e.g. He *is gone*, He *has*

<sup>1</sup> The transitive force of this verb is restricted in this construction to the governing power of 'let.' When 'let' = allow, permit, 'Let us go' has a different meaning.

*gone*. The former is used when the predominant reference is to the state of the person or thing represented by the subject; the latter when the predominant reference is to the completeness of the action or state.

8. Many verbs are used both **Transitively** and **Intransitively**, e.g. *return*, *move*, *continue*, *enter*. Cp.

He will not *return* (Intrans.).

*Return* this book (Trans.).

9. **Infinitives and Participles** are Perfect or Imperfect, i.e. they denote a complete or incomplete state or action, but they have no number or person. Some grammarians speak of *present* and *past* participles and infinitives, but it is better to use as distinguishing epithets *imperfect* and *perfect*.

## ADVERBS.

1. **Some Adverbs are identical in Form with Adjectives**, e.g. *fast*, *quick*, *ill*. In O.E. the Adverb was often formed by adding *-e* to the adjective. Hence, when, in process of time, the *-e* was dropped, the adverbial and adjectival forms became identical.

2. **Interrogative Adverbs** are often used in oblique or indirect constructions, e.g.—

Tell me *where* is Fancy bred.

In such cases they should be parsed as Interrogative Adverbs used in an oblique construction. See the treatment of Interrogative Pronouns, p. 387. Dr. Abbott calls the adverb in such constructions as these a *conjunctive adverb*. The same objection lies against this name as against *conjunctive pronoun*. Other adverbs are conjunctive, e.g. *where*, *wherein*, *whereby*, &c.

This is the house *where* he was born.

3. Certain words are used both as **Adverbs and Prepositions**, e.g. *on*, *in*, *up*, *down*, *below*, *beneath*, &c. When these words denote position or direction without governing a case, they are adverbs of direction; when they carry the mind on to some expressed object, they are prepositions. Cp.

Go *on* (Adv.).

He went *on* deck (Prep.).

4. **Adverbial Phrases** may be parsed like single words, e.g. *at once*, *at random*.

5. **Adverbs in -ly** should be distinguished from *adjectives in -ly*.

A *masterly* hand (Adj.).

They wrote *rapidly* (Adv.).

## PREPOSITIONS.

1. Prepositions are often **separated** from the words which they govern, e.g.—

This is the book *that* you were speaking *of*.

*Whom* were you talking *to*?

2. Prepositions often enter into **Adverbial Phrases**, and in such cases govern some nouns understood, e.g. *in* short [speech]; *in* brief [terms]. Where the noun cannot be easily supplied, the phrase should be parsed as a whole.

3. Some prepositions are now **incorporated in other Parts of Speech**. In parsing such forms as *a-dying*, *a-fishing*, it is necessary to separate the prefix, and to state that it is a contracted form of *in* or *on*. In adverbs like *aboard*, *abed*, &c., the prepositional force of the prefix need not be recognised.

## CONJUNCTIONS.

1. Conjunctions should be carefully distinguished from prepositions and adverbs having the same form, e.g. *since*, *for*, *so*. Cp.

I have not seen him *since* Tuesday (Prep.).

*Since* you are here, you may as well stop (Conj.).

This is *for* you (Prep.).

He cannot have gone, *for* I hear his voice (Conj.).

She sang *so* sweetly that we were obliged to listen (Adv.).

It was in vain to argue; *so* I gave up the attempt (Conj.).

2. **Compound Conjunctions** may be parsed as single words, e.g. *inasmuch as*, *in as far as*.

3. **Adverbial Conjunctions** discharge a double function, which should be pointed out.



## WORDS OF EXCEPTIONAL DIFFICULTY.

- As**—(1) It fell *as* the snow-flakes fall.  
 (2) He acted *as* clerk.  
 (3) *As* is the priest, so is the people.  
 (4) I have *as* (*a*) much *as* (*b*) I want.  
 (5) *As* you are dissatisfied I will resign.  
 (6) Such articles *as* we needed were not to be had.  
 (7) He trembled *as* he spoke.  
 (8) Summer with us, *as* usual, is very wet.  
 (9) This is *as* (*a*) good *as* (*b*) that.  
 (10) He was so kind *as* to invite me.  
 (11) It is *as* if the mouth should tear the hand.  
 (12) *As* regards his ability there can be no question.

The primary function of *as* is that of an adverbial conjunction of comparison, and all the other uses of it grow out of elliptical constructions.

(1) *As*, adverbial conjunction of comparison, limiting 'fell,' and connecting the adverbial clause 'the snow-flakes fell' with the principal sentence 'It fell.'

(2) *As*, adverbial conjunction of comparison, limiting 'acted,' and connecting 'He acted' with the elliptical adverbial clause '[a] clerk [acts].'

(3) *As*, demonstrative adverb of comparison, limiting 'is' and correlative with 'so.' Cp. '*ut* populus *sic* sacerdos.'

(4) *As* (*a*), demonstrative adverb of degree, limiting 'much.' ['As much' may be taken together as an adjective phrase of quantity. Cp. Lat. *tantus*, Fr. *tant*.]

(*As*) (*b*), relative pronoun, third per. sing., objective case, governed by 'want.' Cp. the use of the relative pronoun after demonstratives in Latin, *idem* . . . *qui*; *tantus* . . . *quantus*, &c.

(5) *As*, causal conjunction connecting 'I will resign' with 'you are dissatisfied.'

(6) *As*, relative pronoun, third per. plural, objective case governed by 'needed.' If the ellipse be filled up we must supply after 'as,' 'those articles which,' in which case 'as' would be an adverbial conjunction of comparison.

(7) *As*, adverb of time, limiting 'trembled.'

(8) *As*, adverbial conjunction connecting 'Summer with us is very wet' with '[it is] usual.'

(9) *As* (*a*), demonstrative adverb of degree limiting 'good.' (See (4).)

*As* (*b*), adverbial conjunction connecting 'This is as good' with 'that [is].'

(10) *As*, adverbial conjunction connecting 'He was so kind' with 'to invite me.' Correlative to 'so.' This construction seems to be confounded with the use of the infinitive after the adverb 'enough.' Cp. 'He was kind enough to invite me.'

(11) *As*, adverbial conjunction connecting 'It is' with 'if the mouth should tear the hand.' This construction is highly elliptical. The full form would seem to be 'It is as [it would be] if the mouth,' &c.

(12) *As*, adverbial conjunction limiting 'can be no question' and connecting the adverbial clause with the principal sentence. 'There can be no question as [so far as the matter] regards his ability.'

- But**—(1) He came *but* did not stop.  
 (2) He did *but* speak.  
 (3) There was no one there *but* him.  
 (4) There was no one *but* pitied him.  
 (5) He would have been first *but* for his idleness.  
 (6) She was all *but* perfect.

The primary meaning of *but* is *besides*, *except*, *without*, from *be* = by and *útan* = without.

(1) *But*, adversative conjunction coupling the two co-ordinate sentences 'He came' and '[he] did not stop.'

(2) *But*, an adverb of degree limiting 'did speak.' The sentence is equivalent to 'He spoke *only*.'

(3) *But*, preposition (=except) governing 'him.' Many writers, losing sight of the prepositional use of 'but,' use the Nominative Case after it. If we say, 'There was no one there *but* *he*,' we must assume an ellipse, 'but he [was there].'

(4) *But* [=who . . . , not], relative pronoun, third per. sing., nom. to 'pitied.' This use of 'but' arises out of the desire of brevity. The full form would seem to be, 'There was no one *but* [those who] pitied him.' In this complete construction 'but' has its usual force of 'except.'

(5) *But*, conditional conjunction connecting 'He would have been first' with 'for his idleness.' 'But' = if it had not been.

(6) *But*, preposition governing '[being] perfect.' 'She was all [you could wish] *except* [being absolutely] perfect.'

- Since**—(1) He has been ill *since* Wednesday.  
 (2) He has been ill *since* he went to London.  
 (3) *Since* you are here, you may as well dine with us.

(1) *Since*, preposition governing 'Wednesday.'

(2) *Since*, adverbial conjunction of time limiting 'He has been ill' and connecting it with 'he went to London.'

(3) *Since*, causal conjunction connecting 'you may as well dine with us' with 'you are here.'

- Even**—(1) *Even* I could do that.  
 (2) He could read *even* Chinese.  
 (3) She talked *even* in her sleep.

(1) *Even*, adverb of emphasis limiting some such elliptical sentence as [such an incapable or weak person as] 'I' [am].

(2) *Even*, adverb of emphasis limiting 'Chinese.'

(3) *Even*, adverb of emphasis limiting 'in her sleep.'

- All**—(1) We were *all* greatly pleased.  
 (2) *All* of us were there.  
 (3) He was *all* the better for his bath.  
 (4) *All* the boys sing.

(1) *All*, indefinite numeral pronoun, nom. in apposition with 'we' and limiting 'we.'

(2) *All*, indefinite numeral pronoun, third person plural, nominative case, subject to 'were.'

(3) *All*, adverb of degree limiting 'better.' 'All' = here 'wholly.'

(4) *All*, indefinite numeral adjective limiting 'boys.'

- Many**—(1) *Many* are called.  
 (2) There were *many* persons there.  
 (3) *Many* a man has failed in that.

(1) *Many*, indefinite numeral pronoun, third per. plural, subject to 'are called.'

(2) *Many*, indefinite numeral adjective, limiting 'persons.'

(3) *Many*, numeral adverb limiting 'a.' The old English expression is 'many-one.' Cp. German, 'Manch' ein Mann.'

- What**—(1) *What* do you want  
 (2) *What* man is that?  
 (3) I have *what* I want.  
 (4) *What* a man he was!  
 (5) *What* with one thing and *what* with another, I was quite distracted.

(1) *What*, interrogative pronoun, objective case, governed by 'want.'

(2) *What*, interrogative adjective limiting 'man.'

(3) *What*, pronoun relative, objective case, governed by 'have' and 'want.' If we supply the word 'that' before 'what,' the latter will be governed by 'want' only.



(4) *What*, exclamatory pronominal adjective limiting 'man.'

(5) *What*, distributive adverb limiting 'was distracted.' 'What = here 'partly.'

**More**—(1) I have *more* than you.

(2) We had *more* falls than apples.

(3) I was *more* annoyed than angry.

(4) I said no *more*.

(5) This he said and nothing *more*.

(1) *More*, indefinite numeral pronoun, comparative degree, objective case, governed by 'have.'

(2) *More*, indefinite numeral adjective, comparative degree, limiting 'falls.'

(3) *More*, adverb of degree, comparative degree, limiting 'annoyed.'

(4) *More*, indefinite pronoun of quantity, comparative degree, objective case, governed by 'said.' It would be better perhaps to take 'no more' together as a compound indefinite pronoun.

(5) *More*, adverb of quantity (=in addition) limiting 'said.'

**No**—(1) Are you going? *No*.

(2) *No* man saw him.

(3) He was *no* taller.

(1) *No*, adverb of negation limiting 'go.'

(2) *No*, numeral adjective limiting 'man.'

(3) *No*, adverb of degree limiting 'taller.' Cp. 'He was somewhat taller,' 'He was much taller,' 'He was slightly taller.' 'He was not taller' is not precisely equivalent to 'He was no taller.'

**Methinks** (=it seems to me).

*me*, personal pronoun, first per. sing., indirect object, governed by 'seems.'

*thinks*, verb intransitive, indicative, pres., third per. sing., used without an expressed subject. (See p. 103.)

**A-dying**, as in 'She lay a-dying.'

*a* (=on), preposition governing the verbal noun 'dying.'

## QUESTIONS SET AT PUPIL TEACHERS' EXAMINATIONS.

(FIRST YEAR).

1. *Bounded* the *fiery steed* in air,  
The rider *sat erect* and fair;  
*Then like* a bolt from steel cross-bow  
*Forth launched*, along the plain they go.

Analyse this passage, and parse the words in italics.

2. What is case? How do you know the nominative, possessive, and objective cases?

3. Point out the affixes, with their meaning, in the following words:—‘scholar,’ ‘goodness,’ ‘friendship,’ ‘maiden,’ ‘speaker,’ ‘lambkin.’

4. State any English terminations which mean belonging to, likeness, direction, and negation, and give instances of words in which they occur.

5. What is meant by regular, irregular, auxiliary, defective, transitive, and intransitive verbs? Give examples.

6. What are the different meanings of the English termination ‘en,’ when added to a noun, an adjective, and a verb? Give instances.

7. How would you parse fully a noun? Explain each term you use.

8. *Returning* then the bolt he *drew*,  
And the *lock's* murmurs growled *anew*.  
*Roused* at the sound, from *lowly* bed  
A captive *feebly raised* his head.

Analyse this passage, and parse the words in italics.

9. What is the meaning of the following English terminations:—‘less,’ ‘hood,’ ‘ling,’ ‘ly’? Give words in which they occur.

10. What is an adjective? State, with examples, the different kinds of adjectives.

11. Give examples of adverbs of manner, time, and place.

12. Distinguish between personal and demonstrative pronouns. Name the personal pronouns.

13. Explain the force of the terminations in the following words:— 'oaken,' 'sapling,' 'ringlet,' 'noisome,' 'mighty,' and give instances of words with similar endings.

14. What does the voice of a verb show? Give examples of verbs in the different voices.

15. In what three ways is the distinction of sex of living things marked in the nouns that stand for them? Give examples.

(SECOND YEAR.)

1. Far up the *lengthening* lake were spied  
Four *darkening* specks upon the tide,  
*That, slow enlarging* on the view,  
Four manned and masted *barges grew*,  
And bearing *downwards*, from Glengyle  
*Steered full* upon the opening isle.

Turn this passage into prose.

2. Analyse the above passage, and parse the words in italics.

3. What is the meaning of 'ad,' 'ex,' and 'ob'? Give words in which they occur. How and when are they sometimes changed in composition?

4. State the various kinds of subordinate sentences. Why are they so called? and how are they distinguished?

5. State with examples some of the Latin terminations in English abstract nouns.

6. *There are* who have at *midnight* hour  
In slumber *scaled* a dizzy tower,  
And on the *verge that beetled o'er*  
The ocean *tide's incessant* roar,  
*Dreamed calmly out* their dangerous dream  
Till wakened by the morning beam.

Turn this passage into prose.

7. Analyse the above passage, and parse the words in italics.

8. What are some of the principal terminations of nouns formed from the Latin? Give words in which they occur.

9. What are subordinate conjunctions? Give examples.

10. Is there any exception to the rule that conjunctions do not require an objective case after them? If there is, give an example.

11. Explain clearly the words 'subject,' 'predicate,' 'object,' 'extension of predicate,' and 'enlargement of subject.' Give examples of each.



## (THIRD YEAR.)

1. His *thoughts* I scan not, but I *ween*  
*That, could* their import *have been seen*,  
 The *meanest* groom in *all* the hall  
*That e'er* tied courser to a stall  
*Would scarce have wished* to be *their prey*,  
 For Lutterward and Fontenaye.

Turn this passage into prose.

2. Analyse the above passage, and parse the words in italics.

3. What is the force of these prefixes :—‘be,’ ‘for,’ ‘mis,’ ‘un,’ ‘amphi,’ ‘anti,’ ‘cata,’ ‘hemi’? Give words in which they occur, with their meaning.

4. What are the means of readily distinguishing between words of English and Latin origin?

5. *On through* the hamlet *as* they paced,  
 Before a porch, *whose* front was graced  
 With bush and flagon trimly *placed*,  
 Lord Marmion *drew* his rein :  
 The *village* inn seemed large, *though* rude ;  
 Its cheerful fire and *heartly* food  
 Might well *relieve* his train.

Turn this passage into prose.

6. Analyse the first four lines of this passage, and parse the words in italics.

7. Servant, steward, bondage, magistrate, freedom, temperance, friendship, fortitude, arithmetic. Point out the English words in this list. How do you distinguish them?

8. Give examples of the various ways in which the subject of a sentence may be expanded.

9. Give instances to show how the spelling of the Latin prepositions sometimes changes in composition.

10. Give examples to show how the infinitive mood may form (a) the subject, (b) the object, of a sentence.

11. Give three words compounded with each of the following Latin prepositions : ‘ob,’ ‘præ’ (pre), ‘trans’ (tres).

12. ‘What’ is said to be a compound relative. Explain this, and give four or five examples of sentences in which the word occurs, and in which its case would require to be specially made plain to a class of learners.

13. Show what is the precise meaning of the prefix in each of the following words. Say from what language it is derived, and give in each case another word similarly formed :—‘improper,’ ‘impose,’ ‘amphibious,’ ‘unclean,’ ‘recover,’ ‘reform,’ ‘conceal,’ ‘contradict,’ ‘behave,’ ‘antedate,’ ‘antithesis.’

## (FOURTH YEAR.)

1. 'Twas now a *place* of punishment,  
*Whence* if so loud a shriek *were sent*  
*As* reached the upper air,  
 The hearers blessed *themselves*, and said  
 The *spirits* of the sinful *dead*  
 Bemoaned *their* torments there.

Analyse this passage, and parse the words in italics.

2. From what Latin roots are the following words derived :—  
 'library,' 'locomotion,' 'eloquence,' 'elucidate,' 'legitimate,' 'lunatic,'  
 'extravagant.'

3. When did the following writers live, and what are their principal works : Spenser, Pope, Milton, Locke, Chaucer ?

4. Which kinds of words are derived from the Anglo-Saxon language ? State any difference in inflection between the English and Anglo-Saxon languages.

5. State the various ways by which words of Latin origin have been introduced into our language.

6. *Thus, while* I *ope* the measure *wild*  
 Of tales *that* charmed me *as* a *child*,  
 Rude *though they be*, still with the chime  
*Return* the *thoughts* of early time ;  
 And feelings *roused* in *life's first day*  
*Glow* in the line and prompt the *lay*.

Analyse this passage, and parse the words in italics.

7. What English words are derived from the Latin verbs 'verto,' I turn ; 'video,' I see ; 'venio,' I come ; 'scribo,' I write ; 'rego,' I rule ?

8. 'Modern English is only a somewhat altered form of the language which was brought into England by the Saxons and Angles.' Show that this was the case from what you know of the history of the language.

9. What are the proper prepositions to use after 'difference,' 'agree,' 'averse,' 'compared' ?

10. Show in what respects our language affords evidence of the different races which have inhabited this country.

11. What are the Latin words from which the following names of places are derived :—Chester, Stratford, Fossbury ? Give the meaning of each Latin word, and mention any other names of places that may occur to you which are derived from the same.

## CANDIDATES FOR ADMISSION INTO TRAINING COLLEGES. 1886.

### MALE AND FEMALE CANDIDATES.

TWO-AND-A-HALF *hours allowed for this Paper.*

(No abbreviation of less than three letters to be used in parsing or analysis.)

All candidates must do the composition, parsing, and analysis.

### COMPOSITION.

(a) Write a letter descriptive of the town or village in which you live, or of any famous building in or near it;

OR,

(b) Write a short essay on one of these topics:—

- (i) Truthfulness, in act and in word.
- (ii) Poetry.
- (iii) The Queen rules over an Empire on which the sun never sets.

### GRAMMAR.

1. Analyse fully the first five lines of this stanza, and parse the words printed in *italics*:—

Milton! thou shouldst be living at this hour:  
 England *hath need* of thee; she is a fen  
 Of stagnant waters; altar, sword, and pen  
 Fireside, the heroic wealth of hall and bower,  
 Have forfeited their ancient English dower  
 Of inward happiness. *We are selfish men*;  
 Oh! raise us up; return to us again;  
 And give us manners, virtue, freedom, power.  
 Thy soul was *like a star*, and dwelt apart;  
 Thou hadst a voice *whose sound* was like the sea;  
 Pure as the naked heavens, majestic, free,  
 So *didst thou travel* on life's common way,  
 In cheerful godliness; and yet thy heart  
 The lowliest *duties* on herself *did lay*.

2. Paraphrase the foregoing extract; and select from it any example of words or phrases which are not used literally, but as 'figures of speech.'



3. Name six of the most famous English writers. Say when each of them lived, and what books he wrote.

4. Take each of the following words, and add to it a prefix or a suffix. Explain, in each case, what change in the meaning of the word has been effected by the additional syllable:—

Just.	Admire.	Faith.	Pure.	Brother.
Friend.	Sincere.	Wise.	Hard.	Speak.

5. Explain each of the following grammatical terms, and give an example illustrating its use:—

Infinitive.	Relative.	Apposition.	Government.	Predicate.
Dative.	Subjunctive.	Transitive.	Inflection.	

6. Show by examples the different uses which may be made in English of the words 'what' and 'that.' Parse the sentence:

‘What seemed his head,  
The likeness of a kingly crown had on.’

7. If you think there is anything wrong in any of the following sentences, correct it, and give your reasons:—

- (a) I should have liked to have seen so fine a sight.
- (b) I do not think him a reliable person.
- (c) There let him lay.
- (d) Preferring to know the worst, than to dream the best.
- (e) The courage of the soldier and of the citizen are essentially different.
- (f) Each thought of others rather than themselves.
- (g) The orator spoke of the notion that the national debt might be repudiated with absolute contempt.

8. How do you account for the presence in English of so many words of Latin origin? Say by what token—either as regards spelling or construction—you can recognise that an English word is derived from Latin; and give some examples.

1885.

### COMPOSITION.

Write a letter, or an essay, on *one* of the following subjects:—

- (1) Your favourite flowers, and the way to cultivate them.
- (2) The moral lessons of the microscope and the telescope.
- (3) The advantages and disadvantages of town life as compared with life in the country.
- (4) Examinations.

## GRAMMAR.

1. Parse the words in *italics* in the following passage, not omitting to give and explain their *syntax* :—

Breathes *there* a man with soul *so* dead  
 Who never to himself *hath said*,  
 This is my own, my native *land* !  
*Whose* heart hath ne'er within him burned  
 As home his footsteps he hath turned  
 From *wandering* in a foreign land ?  
 If such there *breathe*, *go*, mark him well ;  
 For him no minstrel raptures swell !  
 High *though* his titles, proud his name,  
 Boundless his *wealth*, *as* wish can claim,  
*Despite* those titles, power, and *pelf*,  
 The wretch, concentrated *all* in self,  
 Living, shall forfeit fair renown,  
 And, doubly dying, shall *go* down  
 To the vile dust from *whence* he *sprung*  
 Unwept, unhonoured, and *unsung*.

2. Analyse either the first or the last half of the passage into its component sentences, and show in separate columns :—

- (a) The nature of the sentence.
- (b) (If dependent) its relation to the principal sentence.
- (c) Subject.
- (d) Its enlargements (if any).
- (e) Predicate.
- (f) Its extensions (if any).
- (g) Object (if any).
- (h) Its enlargements (if any).

3. Explain by a paraphrase, or otherwise, the portion of the passage which you take for analysis.

4. Examine and illustrate the etymology of any five of the following words from the above :—

*Own, native, whose, heart, foreign, minstrel, raptures, titles, boundless, claim, wretch, concentrated, forfeit, renown.*

5. Distinguish common, proper, and abstract Nouns, cardinal and ordinal Numbers, intransitive and neuter Verbs, continuative and disjunctive Conjunctions, personal, possessive, reflexive, and relative Pronouns.

6. It is often said that English is less of an *inflected* language in its later than in its earlier stages. Explain what is meant by this, and give a few instances of inflection in English as now spoken.

7. Show by examples how analysis helps us to parse correctly.

8. At which periods, and in connection with what events, in the history of this island did the most important changes take place in the language of the inhabitants? Illustrate your answer.

## CAMBRIDGE SENIOR LOCAL EXAMINATION.

### A.

1. Into what classes may Pronouns be divided? Give one example of each class.

2. Give in outline the history of the Auxiliary Verbs. Discuss the following constructions: (1) I did come. (2) I have come. (3) I ought to come. (4) I ought to have come.

3. State what changes in mode of expression are made when a speech is reported in the indirect form. Deduce from the following report the words used by the original speaker:—‘He urged them to tell him of a single enterprise in which they had succeeded, and, if they could not, to give him some better reason than their own word to believe that they were blameless. He would inquire into the facts and judge for himself.’

4. Analyse:—

As thro' the land at eve we went  
And pluck'd the ripen'd ears,  
We fell out, my wife and I,  
And kiss'd again with tears.  
And blessings on the falling out  
That all the more endears  
When we fall out with those we love  
And kiss again with tears!

5. Parse fully the words in italics:—

Read *me that*.—Read you *what*?—You know *what*, the *Queen* of *Prussia's* letter.

You are *too* fond of *doing what* is mischievous.

### B.

1. Give the etymology of *six only* of the following words: fowl, gazette, tinsel, blame, court, lord, loyal, archbishop, sheriff.

2. Point out anything that is incorrect in the following sentences:—

(1) Directly we fight we will be beaten, without you support us.

(2) The town consists of three distinct quarters of which the western one is by far the larger.



3. Write an essay (*to occupy not more than half an hour*) on one of the following subjects: (1) The influence of fiction. (2) Common sense. (3) John Bull. (4) The British Constitution. (5) A country walk. (6) The uses of Athletics.

## QUESTIONS SELECTED FROM PAPERS SET FOR CANDIDATES FOR CERTIFICATES OF MERIT.

### (FIRST YEAR.)

1. Give examples of words derived from the stems—‘love,’ ‘wise,’ ‘strong,’ ‘right;’ and give the meaning of the suffixes you employ.

2. Explain the meaning of the Greek prefixes ‘apo,’ ‘peri,’ and of the Latin ‘pro’ and ‘præ,’ with examples.

3. Give the older forms of ‘when,’ ‘where,’ ‘king,’ ‘book,’ ‘thane,’ ‘alderman,’ ‘church;’ and give the derivations of ‘Lancaster,’ ‘Suffolk,’ ‘Exminster,’ ‘Cheapside,’ and ‘Holborn.’

4. Write out definitions of a complex sentence, cardinal numerals, interjections, and reciprocal pronouns; and explain the grammatical terms cardinal, mood, and predicate.

5. ‘Kingdom,’ ‘pitiable,’ ‘worship,’ ‘strengthen,’ ‘kindness,’ ‘perilous.’ Give the force of the suffix in each of these words, and of other words derived from the same stem.

6. Assign the prefixes of the following words to the language from which they are derived, and give their meanings:—‘acceptable,’ ‘mismanage,’ ‘perplex,’ ‘analysis,’ ‘enthrone,’ ‘anarchy,’ ‘interview,’ ‘sustain,’ ‘antichrist,’ ‘distorted.’

7. Explain the grammatical terms—reflexive pronoun, disjunctive conjunction, relative adverb, neuter verb, nominative of address, adverb of degree, making short sentences to illustrate your explanation.

8. Prepare the outline of a first lesson on subordinate sentences to Standard VI.

9. What is meant by syntax? Give, with examples, three of the more important syntactical rules, and explain why there are fewer such rules in English than in some other languages.

10. Give examples of the same word used in one sentence as an adverb and in another as a preposition. Explain, as to a class of children, how you distinguish between these two uses.

11. If you think any of the following sentences faulty, correct them, and give reasons for your correction:—‘There have been

three famous orators in our day, either of whom would illustrate my meaning.' 'He finished the work like he had been ordered to do.' 'The officer was replaced by one more skilful than himself.' 'My friend and myself took a walk together.' 'I should have liked much to have seen the sight.'

## MATRICULATION QUESTIONS, LONDON UNIVERSITY, 1886.

[Questions 1, 7, and 15 must be attempted by everyone; and of the rest not more than *Seven*.]

1. Write out and punctuate the passage read by the examiner.
2. What do you know of the origin of our alphabet? Illustrate its imperfections.
3. Classify the consonants. What is meant by a spirant? Which are the oldest vowels?
4. Discuss the pronunciation of 'chivalry,' 'project,' 'humble,' 'Deuteronomy,' 'dynamiter,' 'either.' How do there come to be such different pronunciations of the vowel 'a' as are heard in such words as 'master'?
5. Classify our words. Show that to some extent the form of a word indicates its class. Why only 'to some extent'? To what class or classes belong 'that,' 'ink,' 'after,' 'stand,' 'parallel,' 'good'?
6. State the force or forces of the suffixes—'ster,' 'ism,' 'let,' 'some,' 'ard,' 'ish.' Mention three prefixes of Teutonic origin and three of Romanic.
7. Describe our two conjugations. Which is the living one? Does any verb belong to both? What traces are there of reduplication?
8. What is the origin of the *d* in the preterite of 'love'? What of the *d* in its past participle? Explain the forms 'had,' 'made,' 'left,' 'built,' 'clad,' 'methinks.'
9. When is 'dare' inflected in the 3rd sing. pres. ind.? Can you cast any light on the forms 'durst' 'wist,' 'wrought,' 'sold,' 'sought,' 'ago'?
10. Mention some cognates of 'better,' 'nether,' 'among,' 'noun,' 'rather,' 'toward.'
11. What is the difference in meaning between 'monitory' and 'monetary,' 'definite' and 'definitive,' 'credible' and 'creditable,' 'confident' and 'confidant,' 'virtuous' and 'virtual,' 'expedient' and 'expeditious'?

12. Point out what is idiomatic in these phrases: 'There came a letter.' 'Let them fight it out.' 'We spoke to each other.' 'Many a man would flee.' 'What an angel of a girl!' 'What with this, and what with that, I could not get on.'

13. What error has crept into the phrases 'ever so many,' 'to do no more than one can help,' 'these sort of things'? Suggest some explanation of 'mine' in such phrases as 'a friend of *mine*.'

14. What is the use of the 'analysis of sentences'? What shapes may the subject of a sentence assume? And in what ways may it be extended?

15. Analyse: 'I saw them run.' 'He can make it go.' 'Let her depart.' 'Who is it?' 'He was crowned king.' 'He was hanged—a well-deserved punishment.'

16. Write a sentence containing three extensions of the predicate, one of them a clause, and let this clause contain a subject with two extensions.

## LONDON UNIVERSITY, 1887.

[N.B.—Not more than *Ten* questions are to be attempted; and in the ten must be included Nos. 1, 10, 14.]

1. Write out and punctuate the passage read by the examiner.

2. Both from its grammar and its vocabulary, as they now are, show that English is a Teutonic language.

3. Mention as many words as you can that have been adopted into our language during the last half century.

4. Give examples of all the various sounds of *a* in our language; also of those of *ough* and of *ch*.

5. Write down the plural form of 'wharf,' 'colloquy,' 'potato,' 'Mary,' 'Knight Templar,' 'canto,' and state and discuss the rule you go by in each case. Mention some words in which the *s* of the stem has been mistaken for the plural flexion.

6. What are our commonest Adjective formatives? Illustrate our habit of using nouns both with and without change of form, and also of using adverbs as adjectives.

7. What indefinite article do you use before the words 'history,' 'historical,' 'European,' 'usual,' 'humble,' 'fewer'? Give your reasons for your answers. Can you mention any instances of the transference of the *n* of the indefinite article to the beginning of the following noun?

8. Is there any difference in usage between 'each' and 'every'? Why should you not say, 'Neither of the ten suited me'? What alternative form of expression is there to 'That is mine and nobody else's'? Which do you think is to be preferred?



9. Repeat and criticise the current definition of a verb. Which seems to you the least unsatisfactory, and why?

10. What are the characteristic marks of the strong conjugation? Make a list of some half-dozen weak verbs that have vowel-change in the past tense; also of half-a-dozen that have no change there; also of half-a-dozen that do change, but not in the way of addition.

11. Classify conjunctions with reference to (a) their use; (b) their origin.

12. Parse the italicised words and phrases:—

(a) *Down* with it!

(b) His *having been beaten* once only made him *the* more determined to succeed.

(c) *Seeing* is *believing*.

(d) The *hearing* ear and the *seeing* eye the Lord hath made *even* both of them.

(e) *Whatever* sceptic could inquire for,  
For every *why* he had a *wherefore*.

(f) *Let* knowledge *grow* from *more* to more.

13. Distinguish between 'farther' and 'further,' 'gladder' and 'gladlier,' 'nearest' and 'next,' 'latest' and 'last,' 'peas' and 'pease,' 'genii' and 'geniuses.'

14. Give some general directions for the analysis of sentences; and apply them to a sentence of your own composing.

15. Analyse:—

(a) O what a tangled web we weave,  
When first we practise to deceive!

(b) She sat like Patience on a monument,  
Smiling at grief.

(c) And statesmen at her Council met  
Who knew the seasons, when to take  
Occasion by the hand, and make  
The bounds of freedom wider yet.

HINTS FOR ANSWERING QUESTIONS<sup>1</sup>

*Set at the Matriculation Examinations of London University.*

1. Account for the letters in italics in—name, these, those, passenger, sovereign, wettest, cities, potatoes, sceptre, sceptic, handiwork, righteous, tomb, could, our. (1879.)

*name.* O.E. nama. The final *a* in Early Middle English was reduced to *e*. (See p. 281.)

*these.* O.E. thâs. The final *e* keeps the previous vowel long. *These* is only a dialectical form of *those*.

*those.* O.E. thás, the old plural of thas=this. Used at a later period as the plural of *that*. The final *e* is not a sign of inflection here, but merely keeps the previous vowel long.

*passenger.* (See p. 290, *d.*) The original form of the word was *passager*. The *n* was inserted to facilitate pronunciation. Cp. messenger (messenger), porringer (porridger).

*sovereign.* Ignorantly conformed in spelling to *reign*, with which it has no philological connection. O.F. *soverain*. Lat. *super*.

*wettest.* The *t* is doubled to indicate that the previous vowel is short.

*cities.* The *t* belongs to the root, Lat. *civitas*. In the English of two centuries ago the singular ended in *ie*. Hence the plural in 'ies' was quite regular.

*potatoes.* Spelled with an *e* in conformity with *toes*, the plural of *toe*. As a rule foreign words in *-o* form their plural in *-s*. *Echoes* and *heroes* are exceptions.

*sceptre.* Gk. skeptron. (See Greek Roots.)

*sceptic.* Gk. skeptomai. (See Greek Roots.)

*handiwork.* O.E. hand-geweorce. The *i* represents *ge*. In *handicraft* the *i* has been wrongly inserted in imitation of *handiwork*, the O.E. form being *handcraft*.

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<sup>1</sup> These hints are supplied with the intention of enabling the student to bring scattered information to bear on particular points and of furnishing additional illustrations of principles dealt with more or less fully in other parts of the book. They are not intended to enable him to dispense with the systematic study of the English language. It is impossible to thoroughly understand isolated bits of organised knowledge. Particular instances must be referred to general principles, and general principles must be elucidated by particular instances; one truth must be accepted in the light of some other complementary truth, and, in dealing with difficulties, a large body of related facts and general principles must be simultaneously present to the mind.

*righteous.* O.E. *rightwis*, wise as to what is right. Cp. weather-wise. Not from right-ways, as wrongly stated p. 307.

*tomb.* Lat. *tumba*. Gk. *tumbos*.

*could.* The *l* is wrongly inserted in imitation of *would*, where it rightly appears as part of the root. (See p. 107.)

*our.* O.E. *úre*. Poss. plu. of *we*. Stands for *ús-ere*.

2. What cases had nouns formerly in English? Which of them still exist? Of how many of them can the force still be expressed by the simple form of the word without a preposition? Give full examples. (1879.) (See pp. 22–29.)

3. What was the ancient form of the Feminine Gender? What traces remain of it? How has it been supplanted? Discuss the meaning and origin of the termination *-ster*. (1879.) (See pp. 11–15.)

4. Classify Adjectives irregularly compared. Give the positive and superlative of *more*, *farther*, *former*, *utter*, *hinder*, *less*, *rather*, *further*, *latter*, *nearer*; and tell what you know of the history of each. (See pp. 40–44.)

5. Explain the construction of *self*. What part of speech is it? Trace its history. (1879.)

*self* was originally an adjective meaning *same*, and is used in this sense in Richard II., ‘in that *self* mould.’ In O.E. *self* agreed with the pronouns to which it was attached; at a later period the nominative of *self* was used with the *dative* of the personal pronouns. In the thirteenth century the *possessive* was substituted for the *dative*. As a separate word *self* is a *noun* and forms its plural in *-res*. In *myself* the possessive pronoun survives, in *himself* the *dative* pronoun survives. (See p. 50.)

6. What are *weak verbs*? Classify *bring*, *sing*, *take*, *seek*, *treat*, *set*, *brew*, *eat*, as weak or strong verbs. Give reasons in each case, and call attention to peculiarities. (1879.) (See pp. 88–9.)

7. What part is taken by the verb *have* in conjugating English verbs? Explain the means by which *have* came to be used, and discuss the following:—

‘I *have* a letter,’ ‘I *have* written a letter,’ ‘I *have* come to post it,’ ‘The post *is* gone.’ (1879.)

The primary meaning of *have* is to *possess*, as in ‘I have a letter.’



'I *have* written a letter' originally meant *I have a letter written*. In O.E. the perfect participle agreed with the noun which it now governs. (See p. 73, § 70.)

'I *have* come' conforms to the analogy of 'I have written;' though the verb 'come' is intransitive. It differs from the other perfect tense 'I *am* come' in this respect, that the former refers mainly to the completion of the action, while the latter refers mainly to the state of the subject. (See footnote, p. 75.)

8. What are the different uses of the verb *to be*? From how many verbs are the parts of this verb formed? (1879.) (See pp. 97-8.)

9. Classify adverbs (*a*) as to the ideas they express; (*b*) as to their origin. (1879.) (See pp. 110-115.)

10. What are *verbal* prepositions? Give six examples, and show how they came to be used prepositionally. (1879.) (See p. 118, § 105, *d*.)

11. Correct or justify the following expressions:—

- (*a*) I am verily a man who am a Jew [is].
- (*b*) Too great a variety of studies distract the mind [distracts].
- (*c*) Who do you speak to? [whom].
- (*d*) The river has overflown its banks [overflowed].
- (*e*) Man never is but always to be blest [Insert 'blest' after 'is.']
- (*f*) Neither our virtues or our vices are all our own [nor].
- (*g*) That's him [he].
- (*h*) Many a day [Correct].
- (*i*) I expected to have found him better [to find].
- (*h*) I am to blame [Correct]. (1879.)

In (*a*) the antecedent to 'who' is 'man;' the verb, therefore, should be of the third person. 'Am' was probably used by the writer owing to the *attraction* of the pronoun and verb in the principal sentence. In (*b*) the subject 'variety' is singular. In (*c*) the interrogative pronoun is governed by 'to.' In (*d*) 'fly' is confounded with 'flow;' the perfect participle 'flown' is from 'fly,' not from 'flow.' In (*e*) the full construction is 'Man never is blest, but he is always to be blest,' i.e. Man is never actually happy, but is carried on by the hope of future happiness. In (*f*) the correlative of 'neither' is 'nor;' 'or' is the correlative of 'either.' In (*g*) the pronoun after

the verb 'to be' must agree with the nominative which precedes it. In (*h*) 'many' is used adverbially. In (*i*) the perfect gerundial infinitive is used instead of the imperfect. 'I expected to find him,' not 'to have found him.' 'Expected' carries us back to a past condition of mind, and has nothing to do with any subsequent experience. The confusion arises from trying to convey in one expression a past and present experience. In (*k*) the active gerundial infinitive is used with a passive signification. The idiom is very common. Cp. 'A house *to let*,' 'Maison *à louer*.'

12. To what family of languages does English belong? Give any facts showing its relation to some other language of Europe. (1879.) (See pp. 237-40.)

13. English 'three' is Latin 'tres,' in German 'drei. State and explain by examples the law to which a change of this kind is attributed. (1879.) (See pp. 294-5.)

An aspirate in the Classical languages is represented by a corresponding *soft* sound in the Low German language, and by a *hard* sound in the High German. Cp. Gr. *Thugater*; Low Ger. *daughter*; O.H.G. *tohtar*; Modern Ger. *tochter*.

14. How many sounds might possibly be represented by the English alphabet? Classify the actual letters of the alphabet according to their sound. (1879.) (See pp. 285-90.)

15. Name and define each of the parts of speech. (1879.)

16. Show how we came by the possessive case in 's and by the plural in s. Tell what you know about nouns forming their plurals in *en*. (1879.) (See p. 24, pp. 16, 17.)

17. Explain what is meant by the *infinitive mood* of a verb. Explain as fully as you can the infinitive form in the phrase, 'This house to let.' (1879.) (See answer to (11); also pp. 69-70 and 197-200.)

18. Discuss the following past tenses of verbs:—*Loved*, *taught*, *ate*, *sang*. Tell what you know of the forms *ought* and *must*. (1879.) (See pp. 88-91, p. 100, and pp. 108-9.)

19. Classify the pronouns. (1879.)

20. Write two sentences showing the same word used in one as a preposition, in the other as a conjunction; also

two sentences showing the same word used as a preposition and as an adverb. (1879.) (See pp. 389, 390.)

21. Distinguish between the Classical and Teutonic elements in English. Point out the several ways in which words of Latin origin have been introduced into the language. (1880.) (See pp. 242-4, 268-9 for Teutonic elements; pp. 253-268 for Classical elements. Also Greek Roots.)

22. Define the words *vowel*, *diphthong*, *consonant*. What letters are called mutes, and how are they subdivided? Tell the substance of Grimm's Law. (1880.) (See pp. 286-9; also p. 294.)

23. Describe the several ways of indicating gender in English nouns, including explanation of the words *woman*, *lady*, *vixen*, *seamstress*, *mistress*, *bridegroom*, *widower*, *drake*. (1880.) (See pp. 11-15.)

24. What arguments might be used for and against the recognition of the article as a distinct part of speech? Tell what you know of the history of *an* and *the*. (1880.) (See pp. 35-36.)

Note that *a* is a contraction of *an*. It is a mistake to say that *n* is added to *a* before a vowel. The *n* is dropped before words not beginning with a vowel. The original meaning was *one*.

25. Trace as fully as you can the history of the inflexions of *thou*, and of *he*, *she*, *it*, in singular and plural (1880.) (See pp. 47-9.)

26. Account for the separate forms *two* and *twain*, and for the words *ten*, *eleven*, *twelve*, *hundred*, *thousand*, *first*, *second*, *dozen*, *score*, *fortnight*. (1880.) (See pp. 35-6. For *first*, see p. 43.)

*Dozen*, from Fr. *douzaine*; Lat. *duodecim*. *Fortnight*, from fourteen-night. Cp. *se'nnight*.

27. Discuss the inflexions of *may*, *can*, *shall*, *have*, *will*, *do*. (1880.) (See pp. 97-108.)

28. Account for the use of *to* in the infinitive present, and for its occasional omission in an infinitive after a verb, as '*I dare say*.' (1880.) (See pp. 101-2, 197-201.)

*To* before the infinitive originally denoted *purpose* (moral direction). Cp. I am going *to* town; I am going *to* swim. The *infinitive* in O.E. was treated as a noun, and



the dative form in *-anne* or *-enne* after *to* denoted purpose. By degrees *to* came to be used to express other relations, and finally was added to the infinitive, even when the latter was used as the subject or direct object of a sentence. In '*I dare thee to say*' the prepositional sign of the dative is retained.

**29.** Distinguish between Syntax and Prosody. Define a *perfect rhyme*. (1880.) (See pp. 159, 221-2.)

**30.** Make a table showing the relationship of English to the other languages of the Indo-European family. (1880.) (See p. 239.)

**31.** Classify the nouns, the pronouns, the verbs. (1880.)

**32.** Discuss, with reference to their history, the words *ye* and *you*, *her*, *its*, *this*, *that*, *which*. (1880.) (See pp. 47-9.)

**33.** Explain what is meant by *tense* and *mood* of verbs. Add a few notes upon past and present forms of the future tense and of the subjunctive mood in English verbs, and on the use of the subjunctive. (1880.) (See chapter on 'Verbs,' pp. 77-8, and pp. 195-7 ; also pp. 77-8.)

In O.E. there were no *personal* distinctions in the forms of the present and past subjunctive.

**34.** Explain the following terms applied to the structure of words:—*Root*, *stem*, *primary derivative*, *secondary derivative*, *compound word*. Apply your explanation to the words *song*, *bait*, *batch*, *suds*, *thicket*, *spider*, *farthing*, *landscape*, *knowledge*, *wedlock*, *hemlock*, *eyry*, *along*, *gossip*, *way-lay*, *walking-stick*. (1880.)

A *root* is a word or a part of a word which cannot be referred to any earlier form. Thus *duke*, *doge*, *conduct*, &c., can all be carried back to an Aryan form, *du*, but we cannot go farther. Hence we speak of *du* as a *root*.

A *stem* is that form which the root assumes before undergoing inflexional modifications—e.g. *lov-* is the stem of *lovable*, *loving*, *lovely*, &c.

Stems are formed from roots by the addition of a demonstrative root, by a change of the radical vowel, by reduplication, and by combination with other stems. (See Morris's 'Historical Outlines,' p. 211.)

A Primary Derivative is formed directly from the root—e.g. *droop* from *drop*, O.E. *dropa*.

A Secondary Derivative is one formed from a primary derivative —e.g. *dribble* from *drip*, a primary derivative from *drop*.

*song*. Primary Derivative from root *sing*. Stem *sing*.

*bait*. Primary Derivative from root *bhid*, to draw.

*batch*. Primary Derivative from root *bhag*. Stem *ba*. For termination, cp. *match*, *latch*, *witch*, *wretch*, *ratch*.

*suds*. Secondary Derivative from O.E. root *seothan*, to boil, p.p. *soden*. The noun is derived from the participle, and means 'things sodden.'

*thicket*. Primary Derivative from O.E. root *thicce*. Stem *thick*.

*spider*. Secondary Derivative from root *spa*, to draw out. Original form *spinther*. Stem *spin*.

*farthing*. Secondary Derivative from root O.E. *feówer*. Cf. Lat. *quatuor*; Gk. *tettares*; Skt. *chatvar*. Stem *four*; *-th*, adjectival suffix; *-ing*, diminutive suffix. Not a compound of *thing*.

*landscape*. A Primary Derivative from O.E. *land*. The suffix *-scape* corresponds to *-ship* in *friendship*.

*knowledge*. A Primary Derivative from O.E. *cnáwan*. The suffix *-ledge* is the O.E. *-lác*. Cp. *wedlock*. Stem *cnáv*.

*hemlock*. A compound word. The first part is of unknown origin; the second is a weak form of O.E. *leác*, lock, plant. Cp. *garlic*, *charlock*.

*eyry*. Primary Derivative from Fr. *aire*, a nest of hawks. No connection with the M.E. *ey*, an egg.

*along*. Primary Derivative from O.E. *lang*, long. Root *laugh*, to spring. The prefix *and-* is O.E. = over against.

*gossip*. Compound of O.E. *god* = God and *sib* = related.

*way-lay*. Compound of *way* and *lay*. *Lay* is a Primary Derivative from *lie*.

*walking-stick*. Compound of *walking* and *stick*.

**35.** At what different periods has a Latin element been introduced into our language? Give examples of Latin words introduced in the several periods mentioned. (1881.) (See pp. 253–9.)

**36.** What is meant by English roots? What letter-changes from the English roots have occurred in the following words:—*Each*, *thunder*, *speak*, *crumb*? (1881.) See Q. 34.

The O.E. form of *each* is *ælc* = *â-ge-lic*. The word has undergone *syncope*. (See p. 290.) The O.E. form of *thunder* is *thunor*. The *d* is intrusive. This change is called *epenthesis*. (See p. 291.) Cp. *kindred*, from *cyn-raeden*; *spindle*,

from *spinl*. The O.E. form of *speak* is *sprecan*. The change is called *syncope*. The O.E. form of *crumb* is *cruma*. The *b* is intrusive. The change is called *epithesis*. (See p. 291.) Cp. *thumb* (O.E. *thuma*), *limb* (O.E. *lim*).

**37.** Define the grammatical term *gender*. What is the original force of the suffix in *hunter*, *maltster*? Account for the gender of *sun* and *moon* in modern English. (1881.) (See pp. 11–12 ; also p. 304–5, for suffixes *-er* and *-ster*.)

**38.** Mention any English nouns which form their plurals by processes generally obsolete. Which of the following are genuine plurals, and how do you account for the forms which are not such :—*Alms*, *summons*, *banns*, *sessions*, *costs*, *eaves*, *weeds*, *riches*, *dice*? (1881.) (See p. 17.)

*Banns* is the plural of *ban*, a proclamation. Cp. the *ban* of the Empire. The plural refers to the different askings. The plural *sessions* refers to the sittings day by day. The plural *costs* refers to the separate items charged. The plural *weeds* refers to the different articles of a widow's mourning. The plural *dice* refer to the separate dies. *Alms*, *summons*, *eaves*, and *riches* are singular forms. (See p. 20, § 19.)

**39.** What is the origin and what is the meaning in English grammar of the term *case*? Of what lost case-endings are the traces still discernible in our language? (1881.) (See pp. 22–9.)

**40.** Enumerate and explain the origins of the various kinds of suffixes employed in the formation of English ordinals. Give the etymology of *foremost*. (1881.)

For *first* see p. 43. *Second* is from the Latin *secundus*. The suffix *-d* in *third*, and *-th* in *fourth*, *fifth*, &c., is said to have been originally a superlative termination. For *foremost* see p. 41, § 40.

**41.** What do you know concerning the origin and history of English Possessive Pronouns? Account for the form *ours*. (1881.) (See pp. 48–51.)

*Ours* is a secondary possessive form from *our*. 'Of ours' in 'He is a friend of ours,' is a triple possessive. The *-s* and the redundant *of* have been doubtless added in conformity to the analogy of the possessive forms of nouns.

**42.** Which are the English auxiliary verbs properly so



called? Explain the forms of the preterites of the verbs *have*, *make*, *can*. (1881.) (See pp. 103–108.)

43. Discuss the words italicised in the following :—  
'Long ago we were *wont* to let plain *living* accompany high *thinking*.'

'*Methinks* you *might* have spoken, but you *durst* not.' (1881.)

*Ago* is a corruption of the old perfect participle of the verb *agon* = to pass or go by. *Wont*, perfect participle of *won*, to dwell. First used as an adjective, then as a noun. Cp. 'Use and wont.' In *wont-ed*, we have a double participial ending. *Living* and *thinking* are verbal nouns corresponding to the older forms in *-ung*. [N.B.—Do not confound the verbal noun with the imperfect participle. (See p. 73)]. For *methinks*, see p. 103 ; for *might*, p. 106. *May* itself is an old past. The second per. sing. is *miht*. Cp. *wilt*, *shalt*. In O.E. past was *mihte*. For *durst*, see pp. 101–2.

44. Distinguish between co-ordinating and subordinating conjunctions. What are the various uses of *but* in English? (1881.) (See pp. 121, 392.)

45. Give instances of the use of *proper* nouns as *common* nouns in English. What are the derivations of *dunce*, *copper*, *tramway*, *gipsy*? (1881.) (See pp. 271–278.)

*Tramway* is erroneously derived from *Outram*. The original meaning of *tram* was a *beam*, a *log* of wood. The *tramway* was probably at first a road laid on logs or sleepers. (See Skeat.)

46. State clearly the rules of English syntax with regard to the use of *shall* and *will*. (1881.) (See pp. 77, 104–105.)

47. Give examples of grammatical Pleonasm and Ellipse in English. (1881.)

Pleonasm (Gk. *pleon*, neuter comparative = more) means an expression in which some word or phrase is superfluous, e.g. 'They *returned* the book *back* to the *same* shop from which they had obtained it.' 'It was *universally* believed by *everybody*.' Ellipse (Gk. *ek*, out, and *leipo*, to leave) is an expression in which some word is left out, e.g. 'I heard  $\wedge$  what he said.'

48. What are the two main sources from which the English vocabulary is derived? From which of them comes our grammar? Illustrate your answer by examples. (1885.) (See p. 241.)

49. Distinguish between the terms *cognate* and *derived*, as applied to words. Mention some words cognate with *bear* (the verb) and some derived from it. (1885.)

*Cognate* words are words of the same family but not necessarily derived one from another. *Bear* is cognate with the Latin *fero*, Gk. *phero*, Skt. *bhri*. All these are evidently descended from some common stock, but it would be incorrect to speak of one as derived from another. Teutonic, Latin, Greek, and Sanskrit are related as cousins might be, not as parent and child. Derivatives from *bear* are *bairn*, *barrow*, *berth*, *bier*, *bird*, *burden*, *forbear*, *overbearing*.

50. Discuss the forms *brethren*, *seamstress*, *indices*, *fisherman*, *cherry*, *kine*, *swine*, *cherubim*, *riches*, *uttermost*. (1885.)

51. To which conjugation do the following verbs severally belong:—*See*, *saw*, *say*, *sow*, *sew*, *sue*, *sit*, *seethe*, *salt*? Write down the past tense and the past participle of each one, noticing any irregularities. (1885.)

52. What three origins has our substantive verb? Explain *worth* in 'Woe *worth* the day!' Mention some usages in which *am*, as an auxiliary, has been ousted by *have*. (1885.) (See pp. 97-9, 102.)

53. Parse *after* in each of the following sentences:—  
'His *after* life shows him to great advantage,' 'After him then and bring him back,' 'After he came all went wrong,' 'You go first and I will come *after*,' 'After that I will say no more;' and *out* in 'Out, brief candle!' 'He was quite *out* of it,' 'Out upon it!' 'He was beaten *out* and *out*,' 'He proved an *out* and *out* deceiver.' (1885.) (See 'Parsing of Difficult Words.')

54. Point out and correct anything wrong or dubious in the following sentences:—

(a) I had hoped never to have seen the statues again. [Never to see.]

(b) Luckily the monks have recently given away a couple of dogs, which were returned to them, or the breed would have been lost. [Luckily, a couple of dogs, which the monks recently gave away, were returned, &c.]

(c) It was the most amicable, although the least dignified, of all the party squabbles by which it had been preceded. [It was more amicable, although less dignified, than any of, &c. It is absurd to say of a squabble that it was the most amicable of *preceding* squabbles.]

(d) Having perceived the weakness of his poems, they now reappear to us under new titles. [He republished them under.]

(e) Neither you nor I am right. [Not absolutely wrong. 'Neither are you right, nor am I,' is preferable.] (See p. 193, § 200.)

(f) I am one of those who cannot describe what I feel. [What they feel.]

(g) Whom they were I cannot specify. [Who.]

(h) Whom do you say I am? [Who.]

(i) His is a poem—one of the completest works that exists in any language. [His poem is one of the completest works that exist.]

(k) He was shot at by a secretary, under notice to quit, with whom he was finding fault—very fortunately without effect. [Insert the parenthetical clause, 'very fortunately,' &c., after 'shot at.'] (1885.) (See Syntax.)

55. Make a list of all the flexions the English verb has now left it. How is it there are so few, and how do we manage to get on with them? (1886.)

Voice Auxiliaries, Tense Auxiliaries, and Mood Auxiliaries take, to a large extent, the place of inflexions. (See p. 103.)

56. Can you explain the italicised letters in the following words:—Children, would, could, against, gender, victuals, frontispiece, crayfish, mice. (1886.)

*children*. (See p. 17.)

*would* and *could*. (See pp. 105–6.)

*against*. The *s* is the adverbial suffix *-es*. The final *t* is ex-crescent. Cp. *amongst*, *behest*, *midst*, *whilst*, *earnest*.

*gender*. The *d* is intrusive. Fr. *genre*, Lat. *genus*. (See p. 290 § 303, *d*.)

*victuals*. The *c* is a pedantic return to the Latin spelling *victualia* = provisions. M E. *vitaille*.

*frontispiece*. (See p. 284.) No connection with *piece*.



*crayfish*. (See p. 283.) No connection with *fish*.

*mice*. 'The A.S. plural was originally *músis*, which passed into the form *mýsis*, and was then shortened to *mýs*.' (Skeat's 'Principle, of English Etymology,' p. 153.) Cp., for change of vowel sounds *louse*, *lice*; *cow*, Tudor English and provincial English, *kye*.

57. Mention some nouns (i.) with two plural forms, (ii.) with no plural form, (iii.) with only a plural form, (iv.) of plural form which are treated as singulars, (v.) of singular forms which are treated as plurals. (1886.) (See pp. 18-9.)

58. Parse each of the four words, 'But me no buts.' What other parts of speech may *but* be? Would you say 'They all ran away but me,' or 'They all ran away but I?' (1886.)

*But*, transitive verb, imperative, agreeing with 'thou' or 'ye' understood.

*Me*, personal pronoun, first per. sing., indirect object. (Ethical Dative, see § 157.) *No*, the zero of cardinal numerals, limiting *buts*. *Buts*, common noun, third per. plu., objective case, dir. obj. governed by 'but.'

For the construction compare '*Grace* me no *grace*, and *uncle* me no *uncle*'—Rich. II. '*Thank* me no *thanks*, and *proud* me no *prouds*.'—Rom. and Jul. '*Diamond* me no *diamonds*, and *prize* me no *prizes*.'—Tennyson.

(See 'Parsing of Difficult Words' for other uses of 'but'.)

59. Point out what is idiomatic in these phrases:— 'There came a letter,' 'Let them fight it out,' 'We spoke to each other,' 'Many a man would flee,' 'What an angel of a girl!' 'What with this and what with that, I could not get on.' (1886.)

60. Mention as many words as you can that have been adopted into our language during the last half-century.' (1887.) (See pp. 270-1.)

61. Write down the plural form of *wharf*, *colloquy*, *potato*, *may*, *knight templar*, *canto*, and state and discuss the rule you go by in each case. Mention some words in which the *s* of the stem has been mistaken for the plural flexion. (1887.) (See pp. 16-21.)

62. What are our commonest Adjective formations? Illustrate our habit of using nouns both with and without

change of form, and also of using adverbs as adjectives. (1887.)

63. What indefinite article do you use before the words *history, historical, European, usual, humble, ever*? Give your reasons for your answers. Can you mention any instances of the transference of the *n* of the indefinite article to the beginning of the following noun? (1887.)

We use *a* before an aspirate but not in the case of polysyllabic words accented on the second syllable, e.g. '*A* history; *an* historical novel.' Initial *u, eu, and ew* have a *y* sound, and usually take *a*, not *an*, before them.

*Newt, nickname, and niggot* (Mod. E. nugget) all contain an initial *n* derived from the indefinite article *an*. *An ewt* became *a newt*; *an eke-name* became *a nickname*, and so on. Cp. *nuncle* and *naunt* from *mine uncle* and *mine aunt*. In another class of cases the initial *n* of the noun has been dropped, e.g. *adder* from *nadder*; *apron* from *napron*; *once* from *nonce*; *umpire* from *numpire*. *A nadder* became *an adder*, and so on. In *nonce* the *n* comes from the dative form of the definite article. *For the nonce* = *for then ones*, where *then* = *thám*.

64. Is there any difference in usage between *each* and *every*? Why should you not say '*Neither of the ten suited me*?' What alternative form of expression is there to '*That is mine and nobody else's*?' Which do you think is to be preferred? (1887.)

*Each* directs attention to the fact that the separate individuals referred to are all included; *every* to the fact that not one of them is excluded. *Neither* is strictly applicable to only *two* objects. *Nobody else's* is an ugly phrase. The sign of the Possessive should be attached to the pronoun '*nobody*' and not to the adverb '*else*.' Still more elegant would be '*That belongs to me and to nobody else*.'

65. Classify Conjunctions with reference to (a) their use, (b) their origin. (1877.) (See pp. 121-2.)

66. Distinguish between *farther* and *further, gladder* and *gladlier, nearest* and *next, latest* and *last, peas* and *pease, genii* and *geniuses*. (1877.) (See pp. 19, 42-43.)

*Gladder* is an adjective; *gladlier* an adverb.

*Nearest* refers to space ; *next* to time as well as space.

*Latest* relates to time ; *last* to order in a series.

*Farther* is an adjective formed from *far*, the *th* having been inserted in imitation of the adverb *further*, which is the comparative of *forth*.

67. Explain the terms *voice*, *mood*, *infinitive*. Show how frequently in English transitive verbs are used intransitively and *vice versâ*. Mention some Causative verbs. (1887.) (See pp. 62-3.)

68. Parse *must* in 'He says he *must* go' and 'He said he *must* go,' and mention some other verbs that are similarly unchanged. What do you know of the verbs *quoth*, *wot*, *thinks* in *methinks*? (1887.) (See pp. 102, 108.)

In the first sentence *must* is a present auxiliary ; in the second a past. Cp. *ought*. 'He *ought* to leave to-day,' 'He *ought* to have left yesterday.' 'Could' and 'would' are properly past tenses, but are also used in the present tense.

69. Describe fully, with examples, English Verbs of Incomplete Predication. (1888.)

A Verb of Incomplete Predication is one which does not suffice in itself to make an assertion, e.g. copulative verbs like *be*, *become*, *seem*, *appear*, and transitive verbs, as *love*, *praise*, &c. 'I walk' is a complete sentence, but 'I shoot' is not. 'Walk' makes complete sense in itself, but 'shoot' carries on our mind to some object shot at.

70. Correct or justify—

(a) They drowned the black and white kittens.

(b) Thinking of them, my pen tarries as I write.

(c) The then ministry.

(d) It is me.

(e) I intended to have written to him.

(1888.)

Of these sentences (a) is ambiguous. The writer may have meant the black kittens and the white kittens ; or the kittens that were both black and white ; or the black kitten and the white kitten.

(b) Implies that the pen was thinking. Write, 'As I write and think of them my pen tarries.'

(c) The *then* ministry is not strictly correct, *then* being



an adverb, and not an adjective ; but this use derives some support from such expressions as 'his *after*-life.' It would be safer to say, 'The ministry then in office.' We should never think of saying, 'The *now* ministry.'

(*d*) 'It is me' should be 'It is I,' but there is a reluctance observable in English, as in other languages, to use the nominative case as a disjunctive pronoun. Cp. 'C'est moi.' There is not the same reluctance to use the nominative form of pronouns of the second and third person.

(*e*) 'I intended to have written to him' should be, 'I intended to write,' &c., unless the speaker contemplated some other future action before which the writing was to have been completed.

**71.** State some differences as regards verbal forms, case-endings, and suffixes, between the English of the fourteenth century and that of the present day. (1888.) (See p. 281.)

**72.** Distinguish between Rhyme, Alliteration, and Metre, and show how each has affected poetical expression in England. (1888.) (See pp. 221-4.)

**73.** Give the derivation of the following words :—*Alive*, *dead*, *many*, *alert*, *entail*, *result*, *heresy*, *ideal*, *knife*, *key*, *bury*, *rather*, *king*, *lady*. (1888.) (See pp. 297-374.)

*Alive* = on life (see English Prefixes) ; *dead* = O.E. *deád*, Gothic, *dau-th-s*, a participial form from *dau*, the past tense of *diwau*, to die. *Die* has come to us through a Scandinavian medium, there being no such verb in O.E. ; *many* = O.E. *manig* ; *alert* (see p. 266) ; *entail* (Fr. *tailler*, to cut) ; *result* (Lat. *salio*, to leap ; *results* is a frequentative from *salio*) ; *heresy* (Gk. *haireomai*, to take for oneself ; see Greek Roots) ; *ideal* (Gk. *idea*, the look of a thing, hence a notion) ; *knife* (O.E. *cnif*, originally an instrument for nipping off. Cp. Fr. *canif*) ; *key* (O.E. *cæg*) ; *rather* (see p. 43) ; *king* (O.E. *cyning*, the son of the tribe ; see p. 13) ; *lady* (see p. 13).

**74.** Explain the suffixes of the following words :—*Kingdom*, *every*, *seemly*, *business*, *farthing*, *hardship*, *piecemeal*, *nostril*, *gospel*, *orchard*, *namesake*. (1888.)

See English Suffixes for -dom, -ly, -ness, -ing, -ship, -meal. For *every*, *nostril*, *gospel*, *orchard*, *namesake*, see O.E. Roots under *ælc*, *nosu*, *spell*, *wyrt*, *nama*.



# APPENDIX.



## A TABLE OF ENGLISH LITERATURE

### WRITERS BEFORE THE CONQUEST.

Unknown Author (before 600)	Beowulf, an epic
Cædmon (670) . . .	Paraphrase of Old and New Testament, in verse
Bede (673-735) . . .	Translation of St. John's Gospel
King Alfred (849-901) . . .	Translation of the History of Orosius and Boethius' Consolations of Philosophy

### FROM THE CONQUEST TO THE DEATH OF CHAUCER.

Layamon (1205) . . .	Brut, a poem based on French versions of old Welsh legends
Ormin (1215) . . .	Ormulum, a sacred poem on the services of the Church's year
Sir John Mandeville (1300-1356)	Travels
William Langland (1362)	Vision concerning Piers the Ploughman, a poem on the morality and religion of the day
John Wiclif (1324-1384) .	Translation of the Bible
John Gower (1325-1408) .	Confessio Amantis, a dialogue on Love
Geoffrey Chaucer (1340-1400)	House of Fame; Legend of Good Women; Canterbury Tales



## FROM CHAUCER TO ACCESSION OF ELIZABETH.

John Lydgate (1374–1460)	Falls of Princes; Story of Thebes; Troy Book
Sir Thomas Malory (1485)	Translation of Morte d'Arthur
John Skelton (1460–1529)	Satires
Sir Thomas More (1480–1535)	History of Richard III.
William Tyndale (1477–1536)	Translation of the New Testament
Tyndale, Rogers, Coverdale (1540)	Cranmer's Bible
Cranmer and others (1549)	First English Prayer Book
Latimer (1470–1555)	Sermons
Roger Ascham (1515–1561)	Toxophilus, a treatise on Archery; The Schoolmaster
Sir Thomas Wyatt (1503–1541)	Poems
Earl of Surrey (1516–1547)	Poems

## ELIZABETHAN WRITERS.

Sackville, Lord Buckhurst (1536–1608)	The Induction to The Mirror for Magistrates ( <i>i.e.</i> rulers)
John Lyley (1554–1600)	Euphues, a prose story
Sir Philip Sidney (1554–1586)	Arcadia, a prose romance
Richard Hooker (1553–1600)	The Laws of Ecclesiastical Polity
Lord Bacon (1561–1626)	Essays; The Advancement of Learning; History of Henry VII.
Edmund Spenser (1552–1599)	The Shepherd's Calendar; The Faërie Queen
Michael Drayton (1563–1631)	The Civil Wars of Edward II. and the Barons; Polyolbion, a description of Britain
Christopher Marlowe (1562–1593)	The Jew of Malta; Edward II.; Dr. Faustus
William Shakespeare (1564–1616)	Sonnets; Venus and Adonis; Plays

Ben Jonson (1574–1637) . The Fox ; The Alchemist ; The  
Silent Woman

FROM ELIZABETH'S DEATH TO THE RESTORATION.

John Webster (died 1638)	Dramatist
Thomas Dekker (died 1638)	Dramatist
George Chapman (1577–1624)	Dramatist and translator of Homer
James Shirley (1594–1666)	Dramatist
J. Donne (1573–1631)	Poet
George Herbert (1593–1632)	Poet. The Temple
Jeremy Taylor (1613–1667)	Divine. The Liberty of Prophe- sying ; Holy Living and Holy Dying
Robert Herrick (1591–1674)	Poet. The Hesperides
Thomas Hobbes (1588–1679)	Philosophical writer. The Leviathan
Thomas Fuller (1608–1661)	Church History
John Milton (1608–1674)	L'Allegro ; Il Penseroso ; Co- mus ; Lycidas ; Sonnets ; Paradise Lost ; Paradise Re- gained ; Samson Agonistes ; numerous prose works

FROM THE RESTORATION TO THE END OF QUEEN ANNE'S  
REIGN.

Samuel Butler (1612–1680)	Poet. Hudibras
John Bunyan (1628–1688)	Pilgrim's Progress ; Holy War
John Dryden (1631–1700)	Poet. Absalom and Ahithophel ; The Hind and the Panther ; Fables ( <i>i.e.</i> Stories) ; Plays ; Translation of Virgil
William Wycherley (1640–1715)	Dramatist

William Congreve (1672–1728)	Dramatist
George Farquhar (1666–1726)	Dramatist
Sir John Vanbrugh (1678–1707)	Dramatist
John Locke (1632–1704)	Essay on the Human Understanding
Alexander Pope (1688–1744)	Poet. Essay on Criticism; Essay on Man; Rape of the Lock; Dunciad; Translation of Homer
Jonathan Swift (1667–1745)	Tale of a Tub; Gulliver's Travels; Battle of the Books
Daniel Defoe (1661–1731)	Robinson Crusoe; Memoirs of a Cavalier
Sir Richard Steele (1671–1729)	Essayist and dramatist. Papers in 'Tatler' and 'Spectator'
Joseph Addison (1672–1719)	Essayist and poet. Cato; papers in 'Tatler' and 'Spectator'
Bishop Berkeley (1684–1753)	Metaphysician. Minute Philosopher
Joseph Butler (1692–1752)	Divine. Analogy of Religion, Natural and Revealed, to the Constitution and Course of Nature

FROM THE DEATH OF QUEEN ANNE (1704) TO 1800.

James Thompson (1700–1748)	Poet. The Seasons; Castle of Indolence
Thomas Gray (1716–1771)	Poet. Elegy in a Country Churchyard; Odes
William Collins (1720–1756)	Poet. Ode on the Passions; Ode to Evening
Edward Young (1681–1765)	Night Thoughts
Samuel Johnson (1709–1784)	Essayist. Lives of the Poets; English Dictionary; Rasselas; London; The Vanity of Human Wishes



Oliver Goldsmith (1728–1774)	Poet, essayist, novelist, and dramatist. <i>The Traveller</i> ; <i>The Deserted Village</i> ; <i>She Stoops to Conquer</i> ; <i>The Vicar of Wakefield</i>
Samuel Richardson (1689–1761)	Novelist. <i>Clarissa Harlowe</i> ; <i>Sir Charles Grandison</i>
Henry Fielding (1707–1754)	Novelist. <i>Joseph Andrews</i> ; <i>Tom Jones</i>
Tobias Smollett (1721–1771)	Novelist. <i>Roderick Random</i>
Lawrence Sterne (1713–1768)	Novelist. <i>Tristram Shandy</i> ; <i>Sentimental Journey</i>
David Hume (1711–1776)	History of England; <i>Essays</i>
Edward Gibbon (1737–1794)	<i>Decline and Fall of the Roman Empire</i>
Adam Smith (1723–1790)	<i>Wealth of Nations</i> ; <i>Moral Sentiments</i>
Edmund Burke (1730–1797)	Political and philosophical writer. <i>On the Sublime and Beautiful</i> ; <i>Reflections on the French Revolution</i>

## FROM 1800 TO THE ACCESSION OF QUEEN VICTORIA.


Robert Burns (1759–1796)	Poems
William Cowper (1731–1800)	Poet. <i>The Task</i> ; Translation of Homer
George Crabbe (1754–1832)	Poet. <i>The Village</i> ; <i>The Register</i> ; <i>Tales of the Hall</i>
Robert Southey (1774–1843)	Poet and prose writer. <i>Thalaba</i> ; <i>Roderick</i> ; <i>The Curse of Kehama</i> ; <i>Life of Nelson</i>
William Wordsworth (1770–1850)	Poet. <i>Lyrical Ballads</i> ; <i>Prelude</i> ; <i>Excursion</i>
Sir Walter Scott (1771–1832)	Poet and novelist. <i>Lay of the Last Minstrel</i> ; <i>Marmion</i> ; <i>Lady of the Lake</i> ; <i>Novels</i>
Samuel Taylor Coleridge (1772–1834)	Poet and philosopher. <i>Ancient Mariner</i> ; <i>Christabel</i>
Charles Lamb (1775–1834)	Essayist. <i>Essays of Elia</i>

Thomas De Quincey (1785–1859)	Essayist. Confessions of an English Opium-eater
Thomas Campbell (1777–1844)	Poet. Pleasures of Hope ; Gertrude of Wyoming
Samuel Rogers (1762–1855)	Poet. Pleasures of Memory ; Italy
Thomas Moore (1799–1852)	Poet. Irish Melodies ; Lalla Rookh
Lord Byron (1788–1824) .	Poet. Childe Harold ; Giaour ; Bride of Abydos ; Corsair ; Lara ; Plays
Thomas Hood (1798–1845)	Poet and Humourist
Percy Bysshe Shelley (1792–1822)	Poet. Odes ; Queen Mab ; Alastor ; The Revolt of Islam ; Prometheus Unbound ; Cenci, a play
John Keats (1796–1820)	Poet. Endymion ; Hyperion ; Eve of St. Agnes

## FROM THE ACCESSION OF QUEEN VICTORIA (1837).

Lord Macaulay (1800–1859)	Historian and essayist
Lord Lytton (1805–1873)	Novelist
Robert Browning (born 1809)	Poet. The Ring and the Book ; Dramatic Sketches
Lord Tennyson (born 1810)	Poet. Idylls of the King ; Maud ; In Memoriam ; Plays
W. Makepeace Thackeray (1811–1863)	Novelist
Charles Dickens (1812–1870)	Novelist
Charlotte Brontë (1815–1855)	Novelist
Charles Kingsley (1819–1875)	Novelist and essayist
J. Ruskin (born 1819)	Modern Painters ; Stones of Venice
Thomas Carlyle (1795–1881)	Historian. French Revolution ; Oliver Cromwell ; Frederick the Great
Mary A. Evans (George Eliot) (1820–1880)	Novelist. Adam Bede ; Romola ; Middlemarch ; Daniel Deronda

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